

**ARCHITECTURE DEPARTMENT**

**MASTER OF ARCHITECTURE PROGRAMME**

**CHINESE UNIVERSITY OF HONG KONG**

**2006-2007**

**DESIGN REPORT**



**THE CONGRUOUS PAIR: CULTURE AND ARCHITECTURE –  
REJUVENATING THE URBAN BY HIP-HOP CULTURE**

**CHEUNG Kwok Lun, Alan**

**May 2007**



# THE CONGRUOUS PAIR: CULTURE AND ARCHITECTURE

rejuvenating the urban by hip-hop culture

DESIGN



Department of Architecture  
The Chinese University of Hong Kong

Master of Architecture  
2005-2007

DESIGN REPORT

THE CONGRUOUS PAIR: CULTURE AND ARCHITECTURE  
*rejuvenating the urban by hip-hop culture*

Alan Cheung Kwok-lun  
Graduation: May 2007

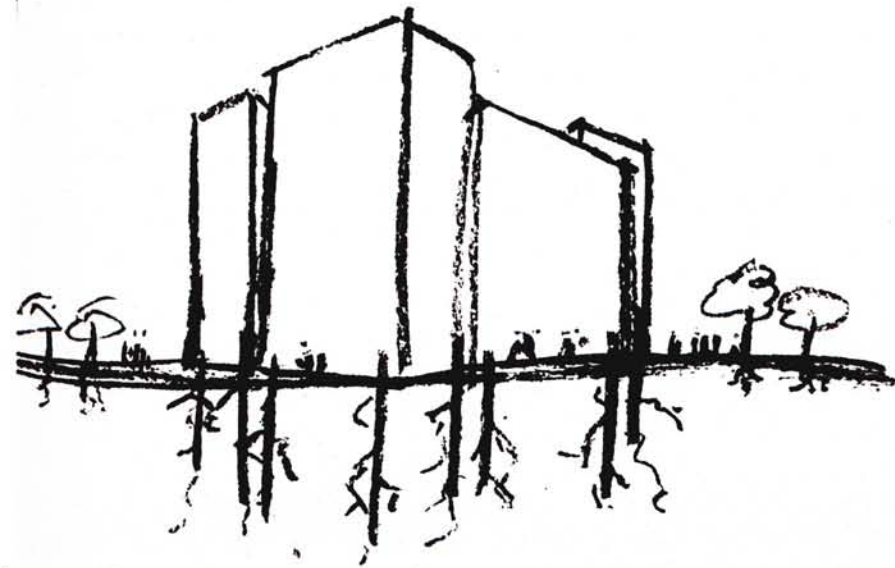


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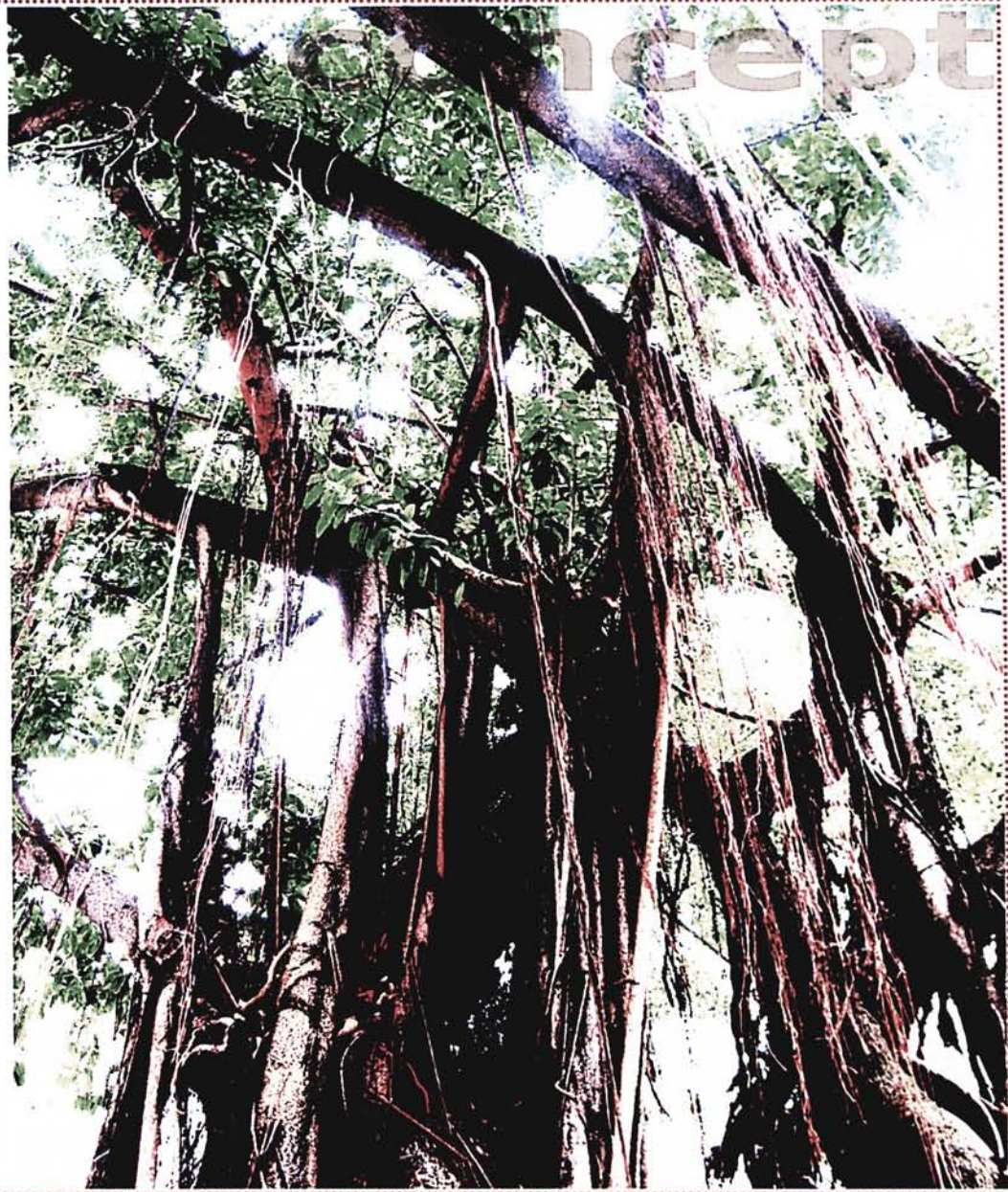
# manifesto

**Rooted in earth and nurtured with culture, a building assimilates naturality with the place.  
Its characters evolve and glow.**



**REVITALIZATION OF THE OLD**

**CULTURAL INJECTION OF THE NEW**

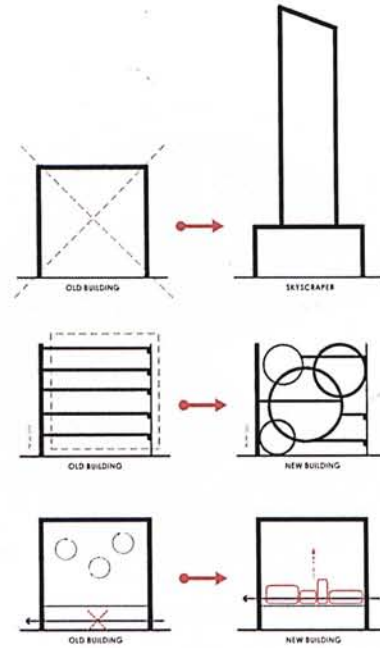


Roots and branches of the old trees act as the design concept. The old tree represents the characteristics of an old city image in Kwun Tong, as tradition, context and memory. The extension and reborn of its roots and branches indicates the future possibilities of urban regeneration. In order to allow the reborn of roots and branches, extending to water becomes critical.





# strategy



conceptual renderings

Revitalization process and the injection of new culture (i.e. hip-hop culture) will be carried on simultaneously. A new scenario will be created with the combination of its own characteristic and a new culture in a sustainable way. Revitalization process focuses on old buildings along Hoi Yuen Road. The injection of new culture includes architecture related to hip-hop which mainly locates along the waterfront area, as a connector between the future Kai Tak Redevelopment and Kwun Tong MTR Station.

The design will help increase the human flow from MTR Station to the waterfront area by providing appropriate linkage along Hoi Yuen Road. Hip-hop facilities as the architectural prototypes will be built as the citizens' visual experience along the path in the way of revitalization process. Leading to the waterfront area, permanent hip-hop facilities either in redevelopment process or from scratch will be provided as the attraction to citizens and also the hub for connecting Kai Tak redevelopment area in the future.

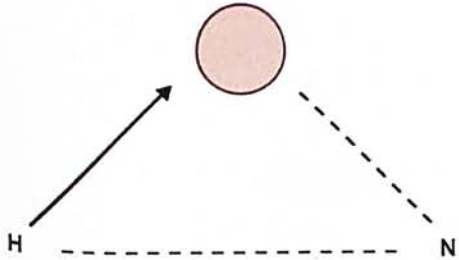
Tree roots and branches penetrates into the main street in the industrial and commercial area in order to revitalize the area. A floating bridge is created to allow vertical circulation movement and cross-building interaction. Branches inserts into and out of the buildings to create a sense of community from the ground to the building itself.



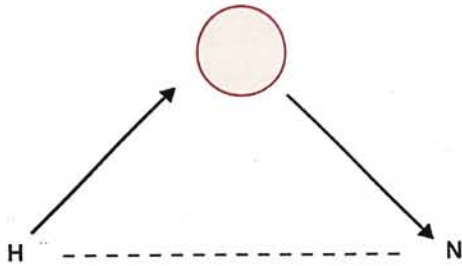
# program



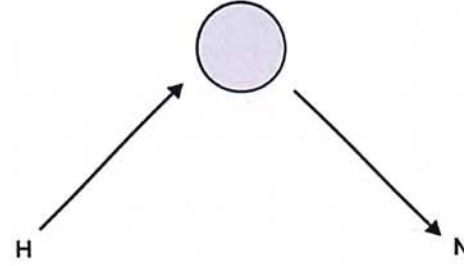
STUDIO



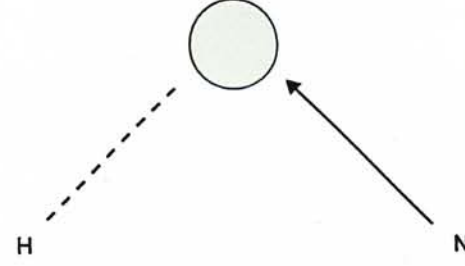
PERFORMANCE



EXHIBITION



RETAIL

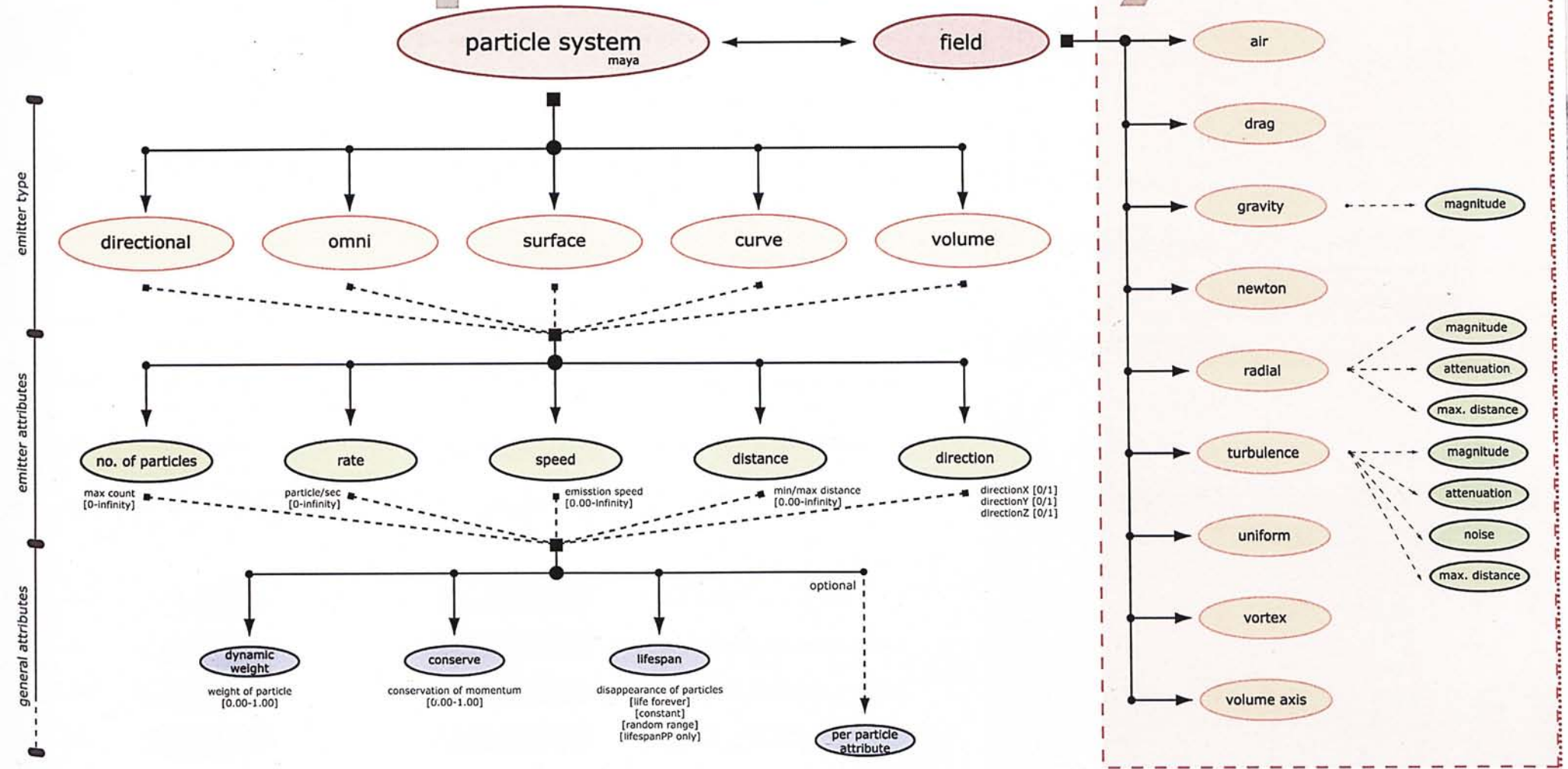


H: hip-hop people | N: normal people

Based on the research findings of hip-hop culture, 4 different programs are adopted in the design project

- 1/ studio (dance, audio-mixing & graffiti)
- 2/ performance space (dance & music)
- 3/ exhibition
- 4/ retail

# particle system



Maya's particle system structure for generating the design

Uneven distribution of pedestrians throughout the day and heavy traffic flow indicate the importance of proper treatment of pedestrian flow. Site measurement data of various pedestrian flow is fed into particle system in Maya. It is a dynamic system which receives the information from real survey, as it is the key factor that influences the site. By using the system through calculation, possible building geometry, flowing pattern and the formation of space are regenerated, which can further inform the architectural design in the later part.



# particle system

Hoi Yuen Road  
particle system

field

pedestrian flow data from MTR station exit B to Hoi Yuen Road

	0900	1200	1500	1800	2100
weekday	594	201	127	178	49
weekend	104	237	170	129	54

surface

rate

10.00

fixed value for easy comparison

speed

100.00

fixed value for easy comparison

distance

infinity

no sudden disappearance of particles

direction

(perp. to surface)

representation of human out from entrance

no. of particles

varied

refer to above table of pedestrian flow  
(10 rounds)

dynamic  
weight

1.00

normal behaviour of particles

conserve

0.99

more realistic properties of particles

lifespan

live forever

no sudden disappearance of particles

per particle  
attribute

rgbPP expression

sorting out of random particles for design  
(dynamic expression for color of particles)

gravity

magnitude

9.80

more realistic properties of particles

radial

magnitude

industrial  
/office  
buildings

low

office/  
developing  
buildings

high

attenuation

low

high

max. distance

low

high

the radial effect for particle repulsion is  
taken for comparison between I/O  
buildings and O/D buildings.

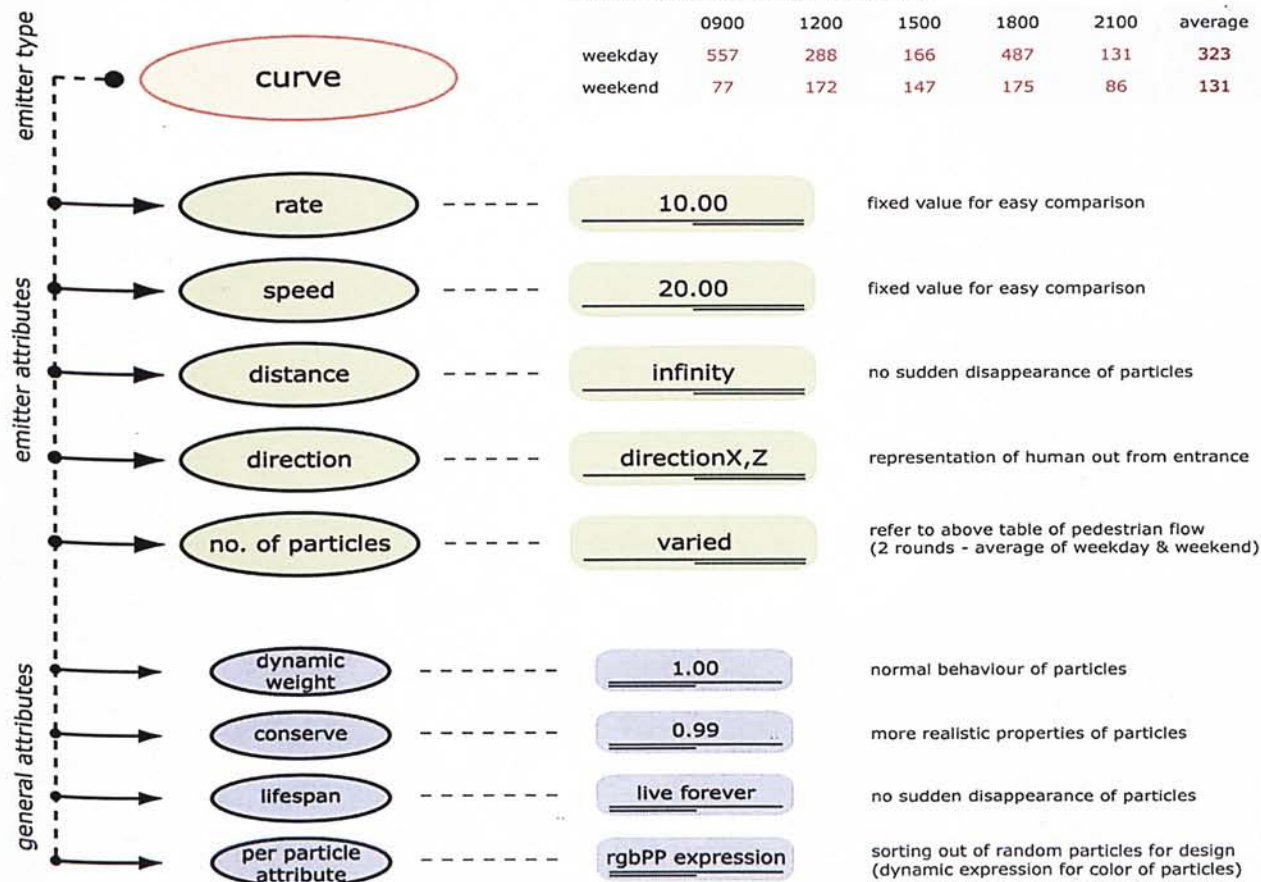
Maya's particle system structure for generating the design in the industrial area  
along Hoi Yuen Road

# particle system

waterfront area  
particle system

pedestrian flow data along Hoi Yuen Road

	0900	1200	1500	1800	2100	average
weekday	557	288	166	487	131	323
weekend	77	172	147	175	86	131



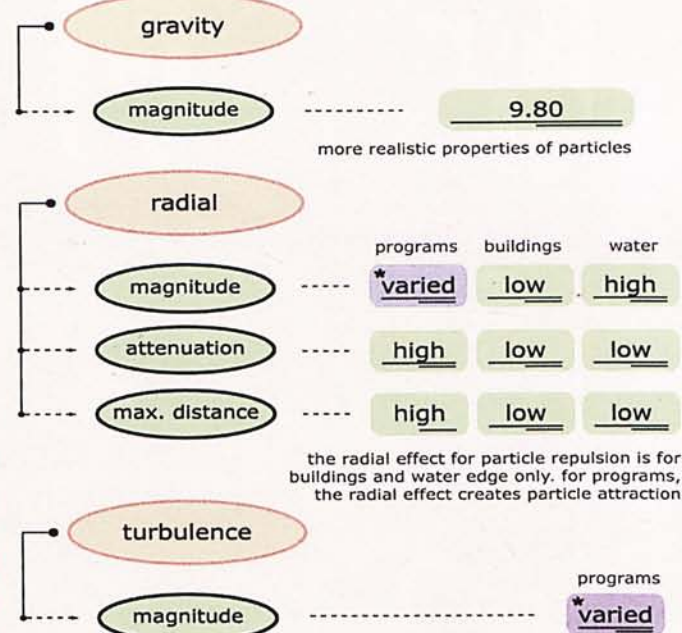
field

programs

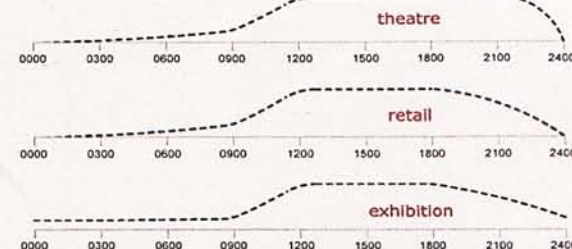
1/ THEATRE

2/ RETAIL

3/ EXHIBITION

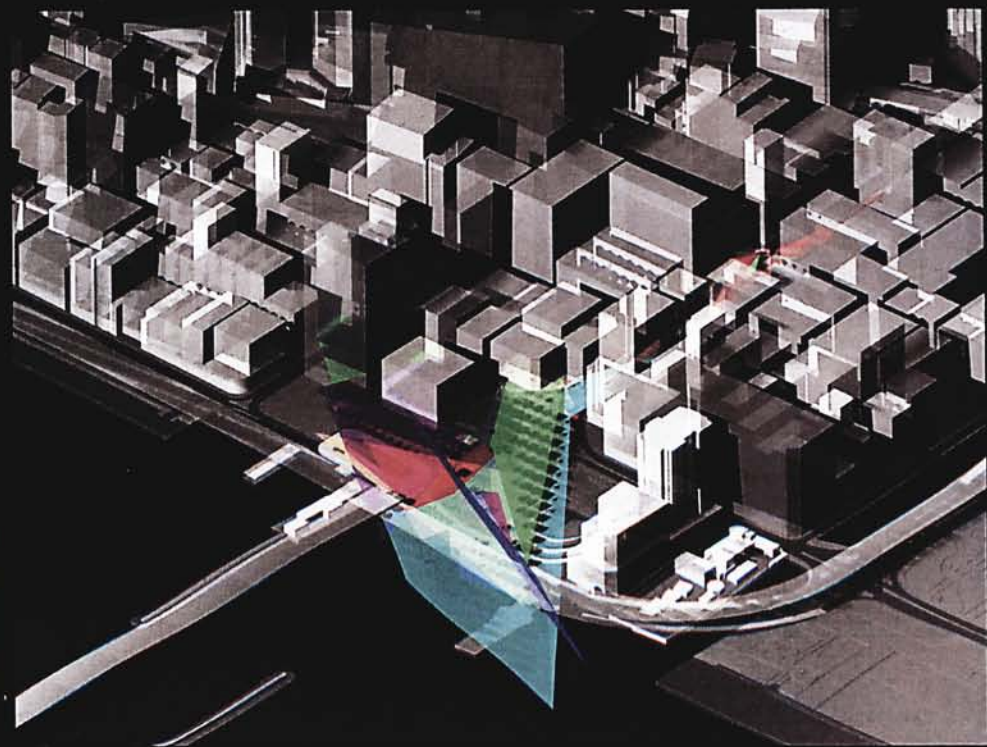
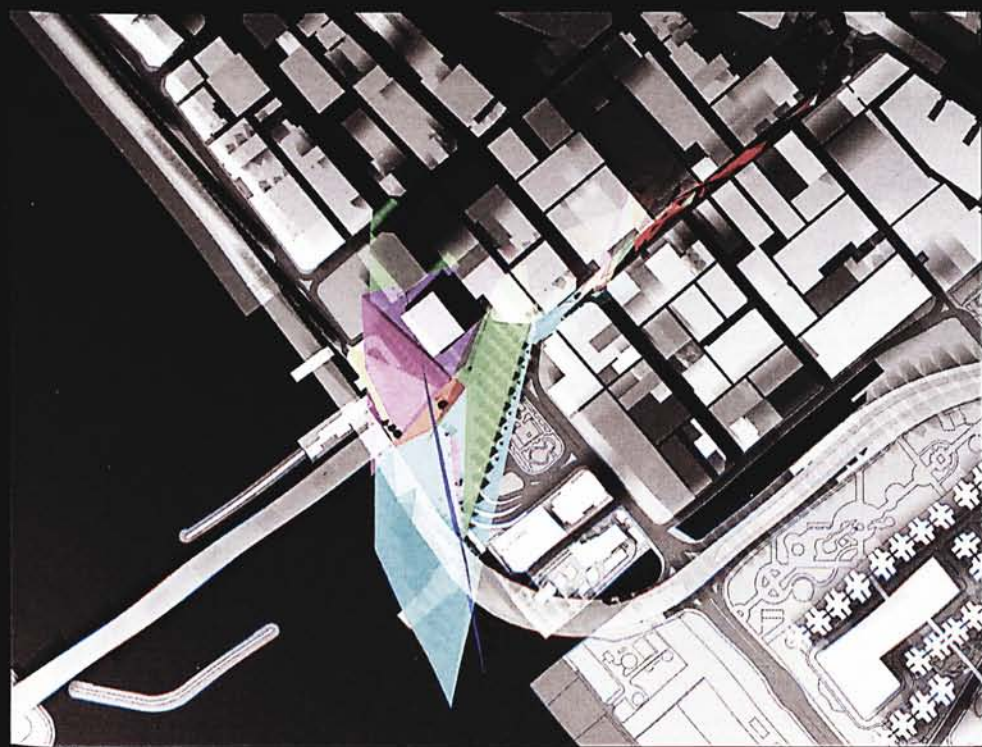
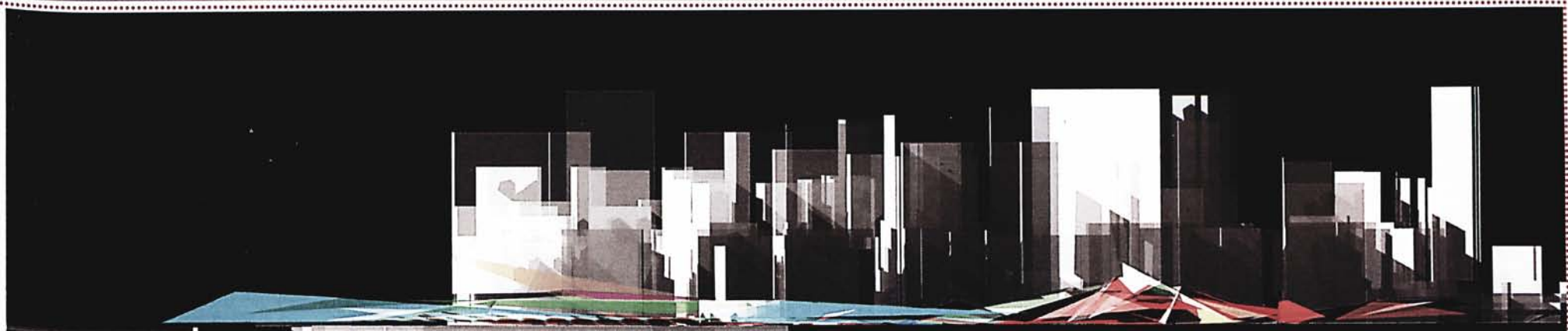


\*magnitude (radial + turbulence)  
depending on daily occupant performance



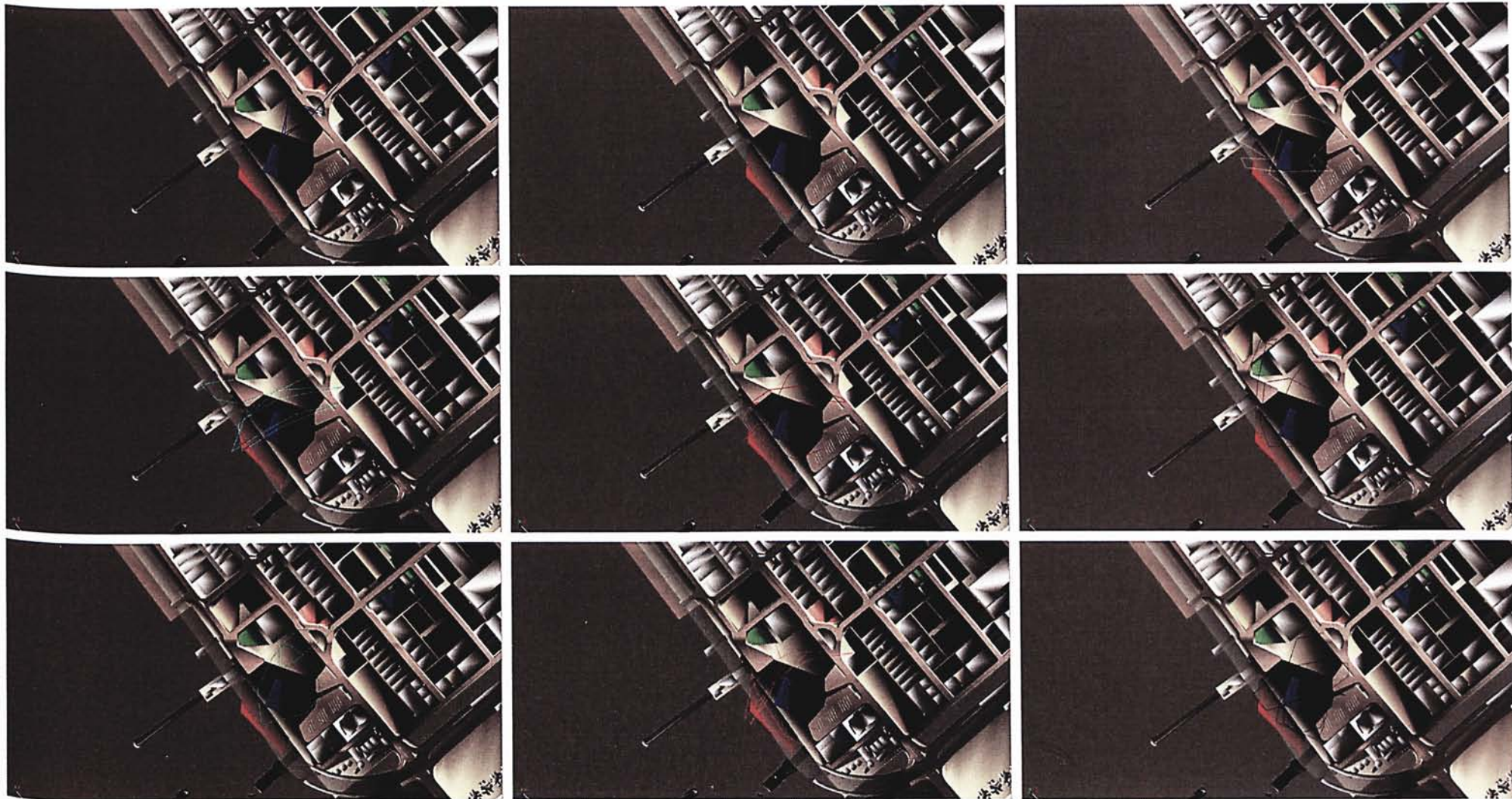
Maya's particle system structure for generating the design in the waterfront area







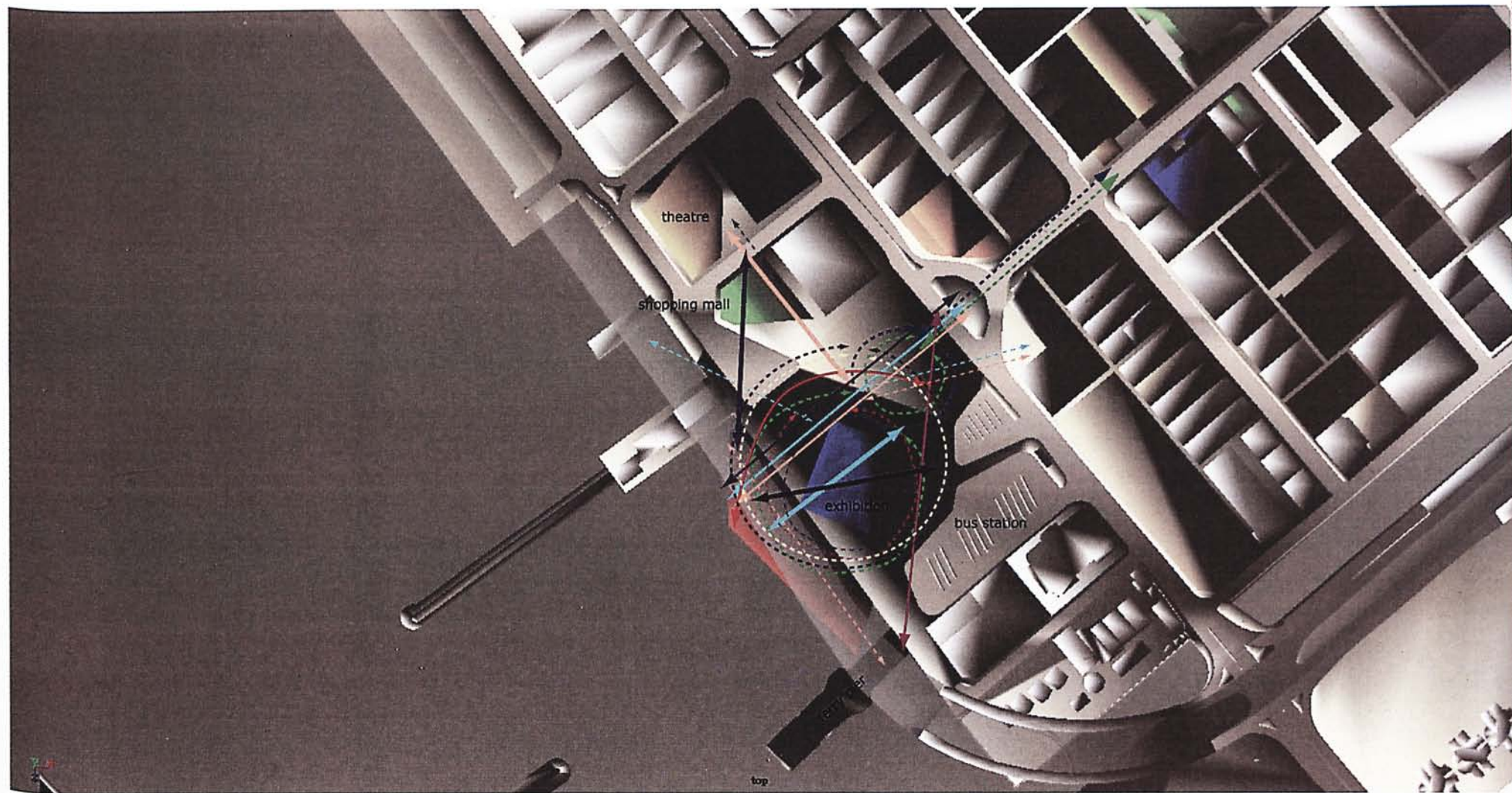
# particle system



possible pedestrian flow patterns in waterfront area simulated by particle system in Maya



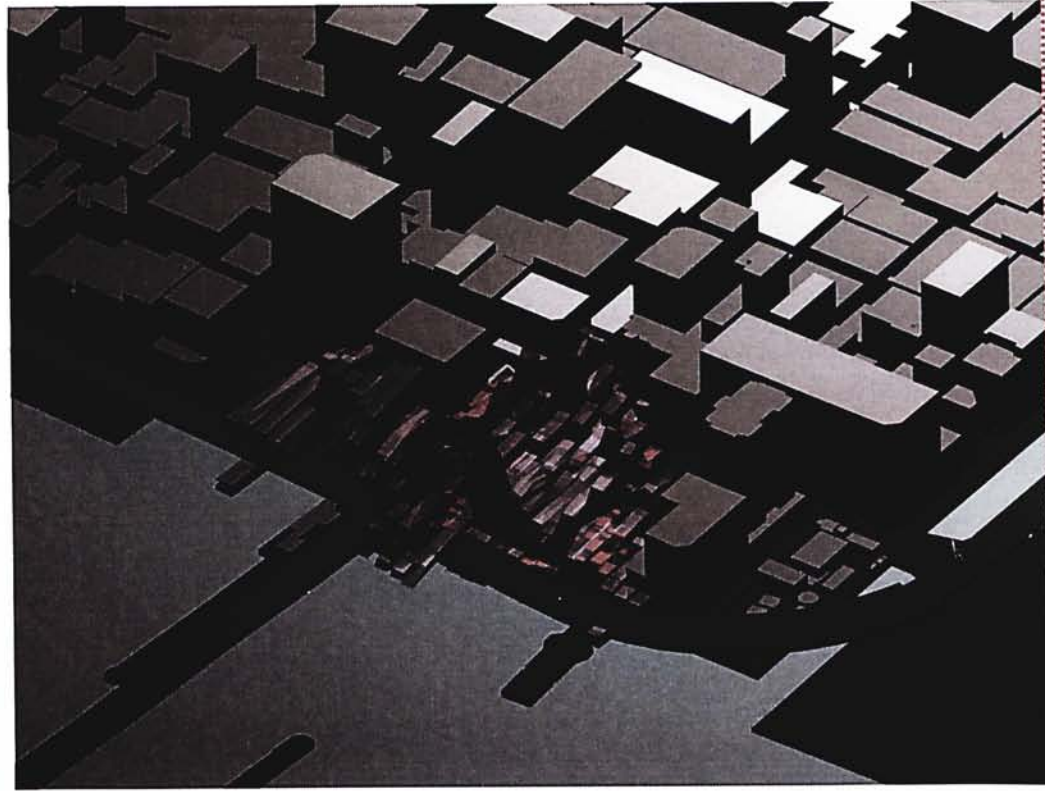
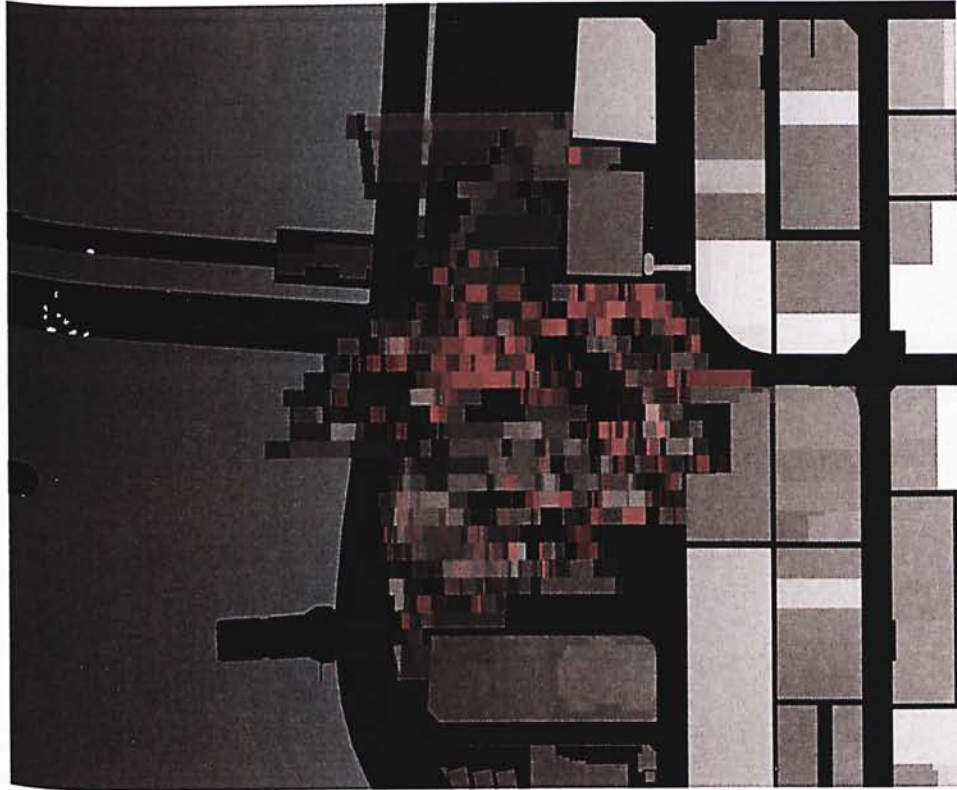
# particle system



overall pedestrian flow pattern in waterfront area simulated by particle system in Maya



# particle system

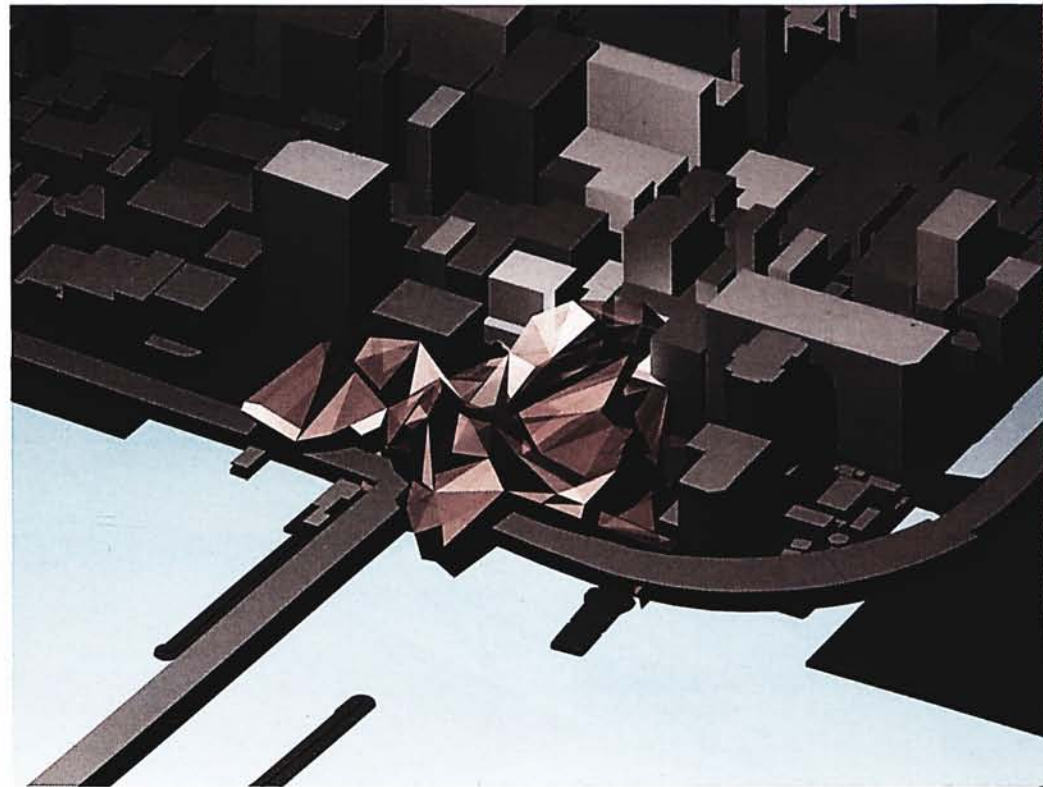
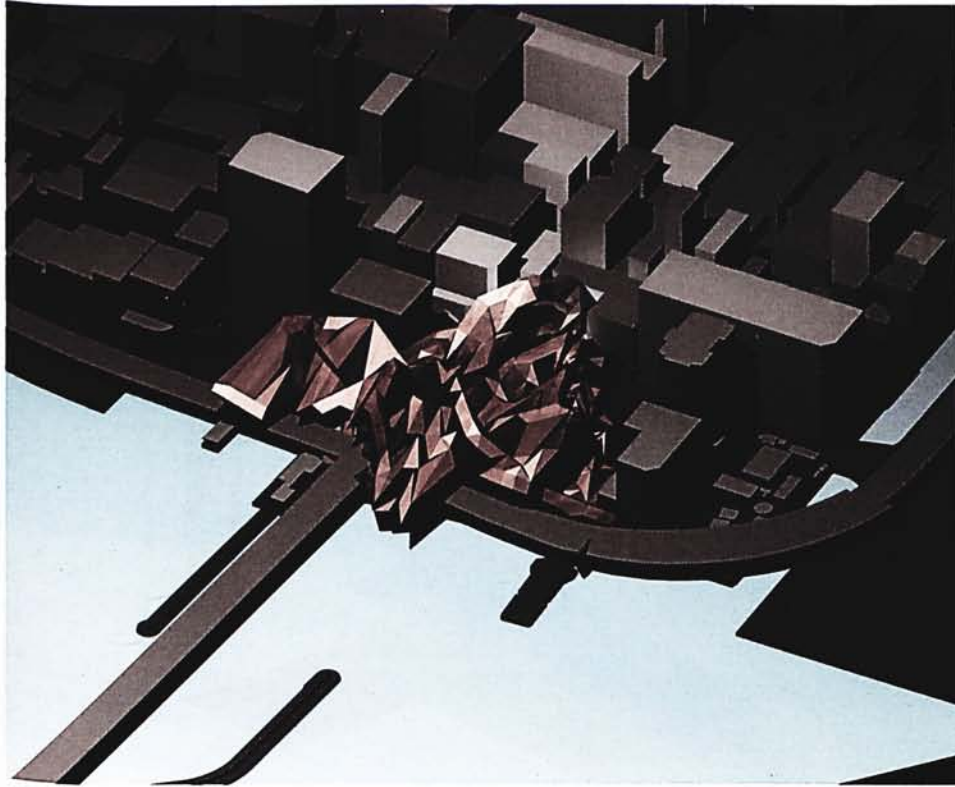


The generated 3D flow pattern is then developed into series of sections. The intensity of the red color indicates the density of inter-crossing pedestrian traffic.



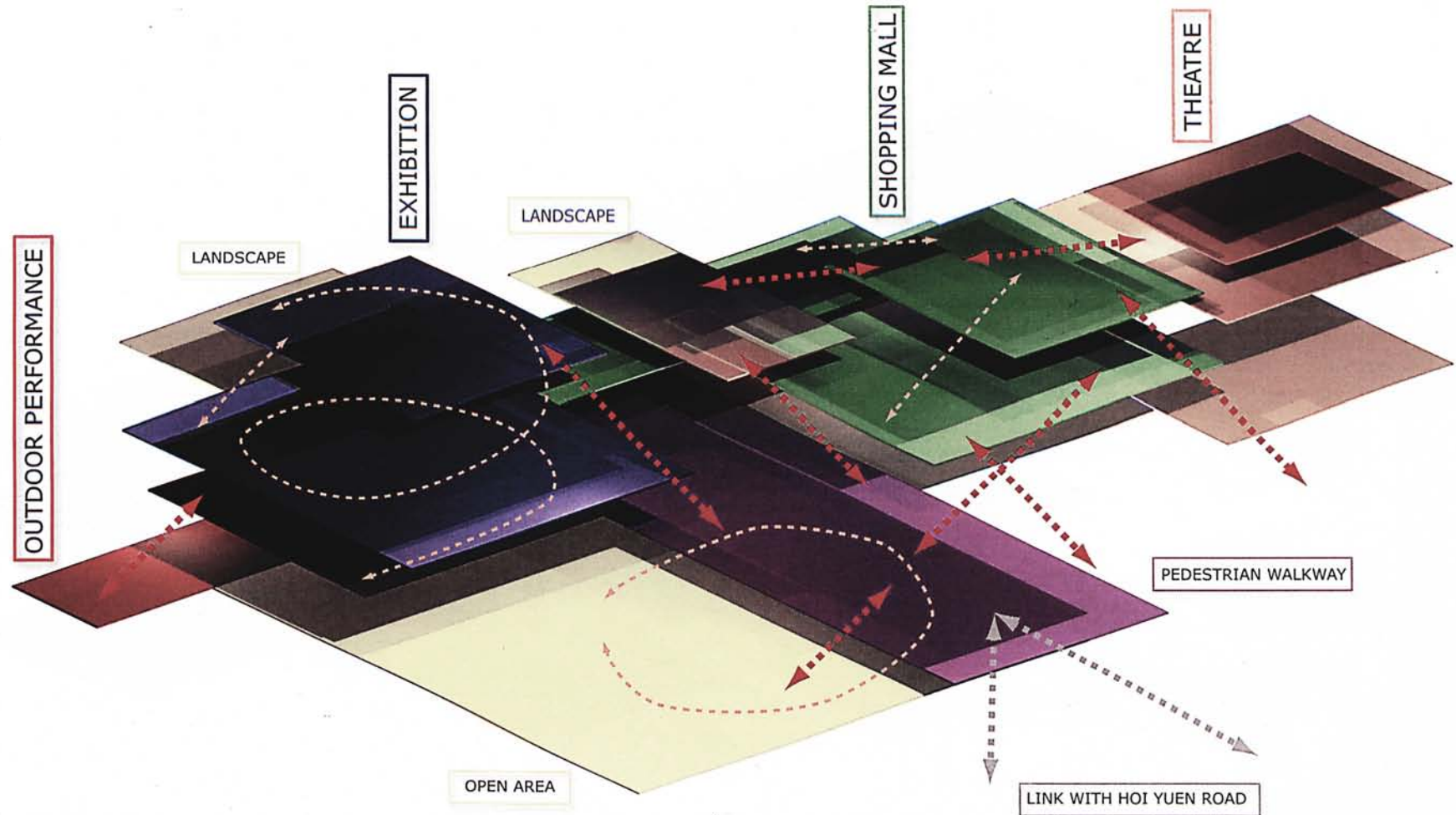


# particle system



The 3D sectional model is further developed into triangulated facade model. For easier visualization, the number of triangles is reduced.

# particle system



Overall flow and programming pattern  
(view from waterfront)

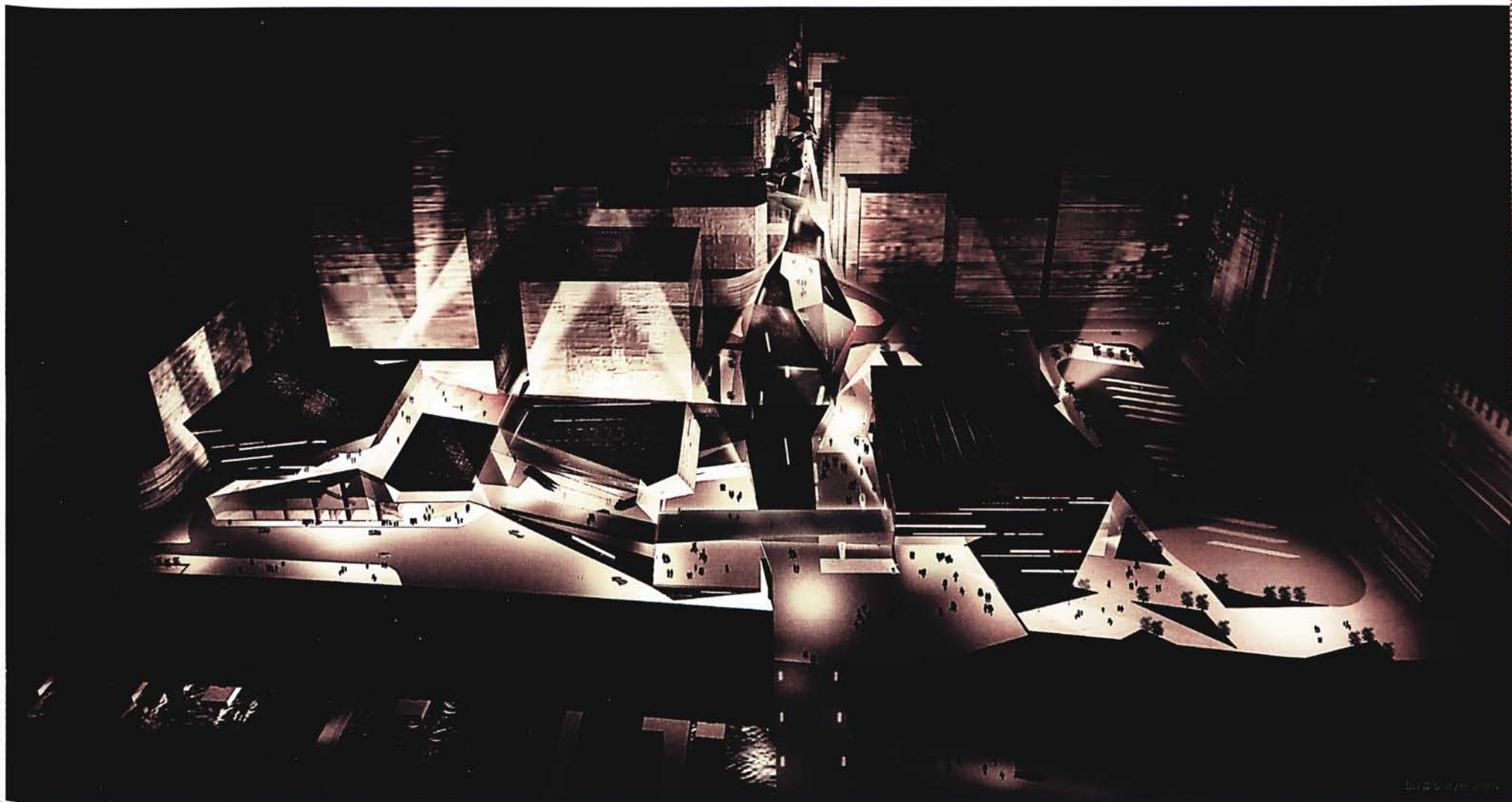


## EXHIBITION

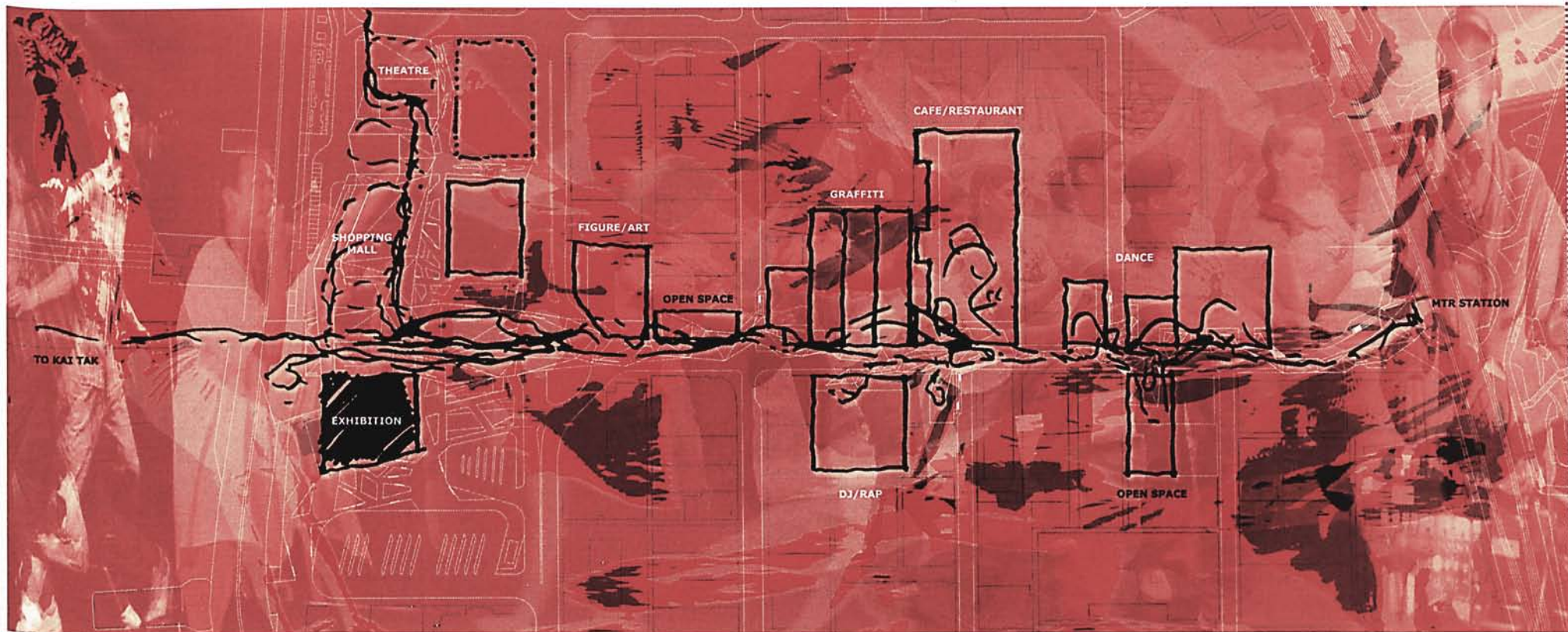


Overall flow and programming pattern  
(view from industrial area)

# design

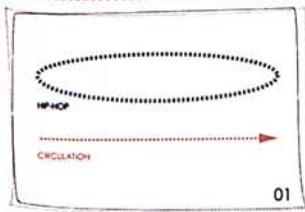




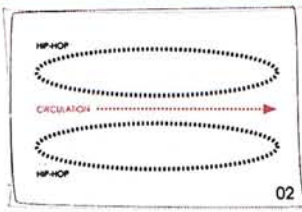


An elevated walkway is designated to connect the MTR station to waterfront area, mainly on the podium level of the industrial buildings. Along the walkway, specific buildings are chosen to be injected with different hip-hop programs. The chosen buildings are either possesses with lower marketing value or their use or function begin to change. Cafes, restaurants and open spaces are provided along the sides of the walkway, mainly located on the podium or roof terrace of the buildings. Escalators are installed to facilitate the vertical connection with the ground.

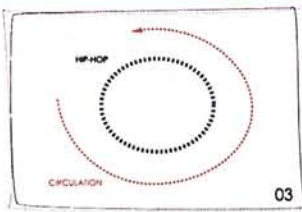
# design



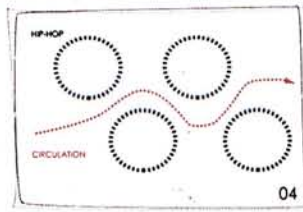
main public pathway  
adjacent to dancing space



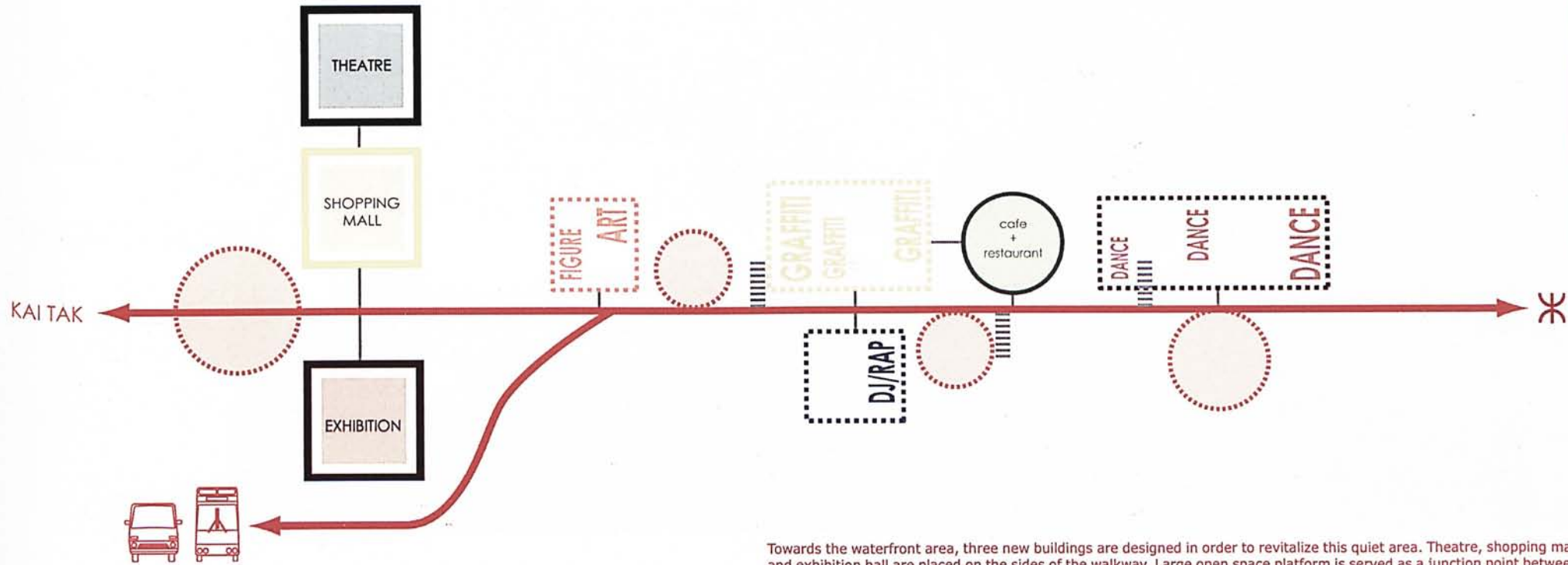
main public pathway  
pass through dancing space



dancing space  
enclosed by main public pathway



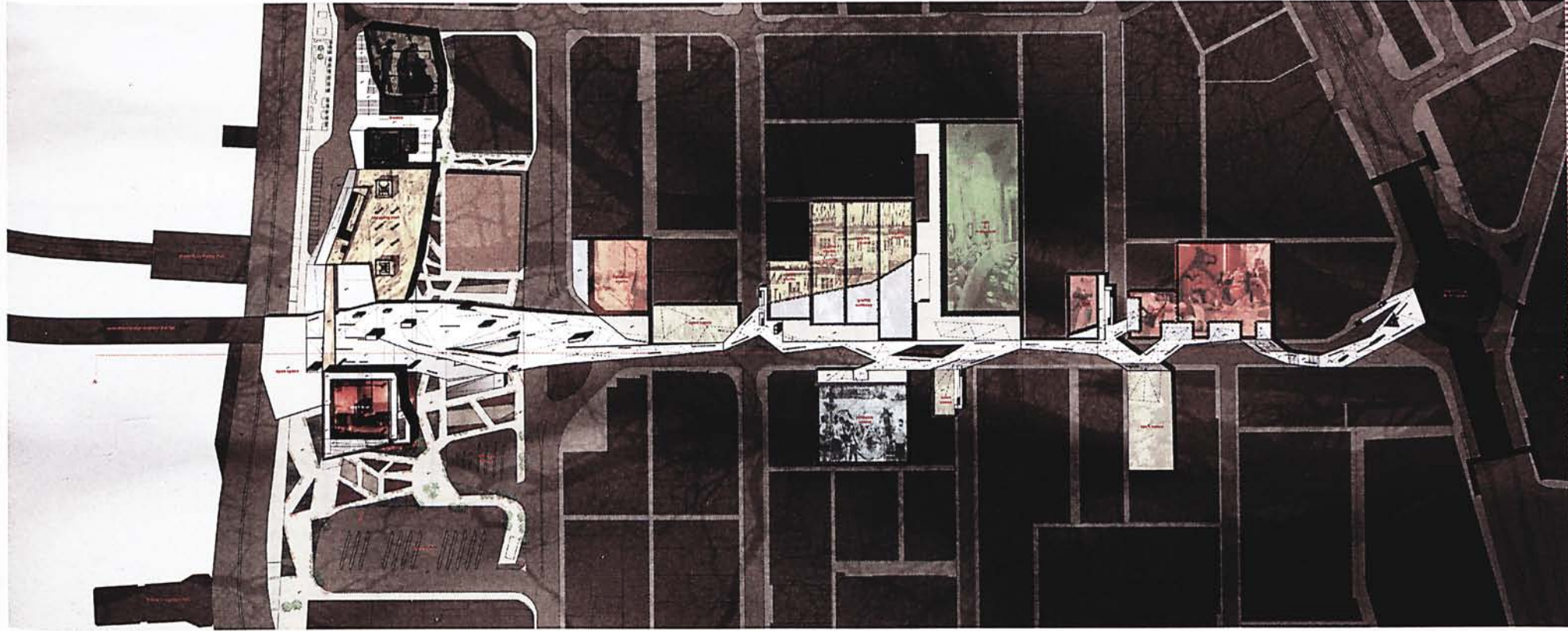
main public pathway  
pass through  
several dancing pocket spaces



Towards the waterfront area, three new buildings are designed in order to revitalize this quiet area. Theatre, shopping mall and exhibition hall are placed on the sides of the walkway. Large open space platform is served as a junction point between the bridge linked to Kai Tak redevelopment area and industrial area. Exhibition hall acts the focal point along the journey. Another direct pathway is created to allow efficient access to bus, mini-bus stations and ferry pier.

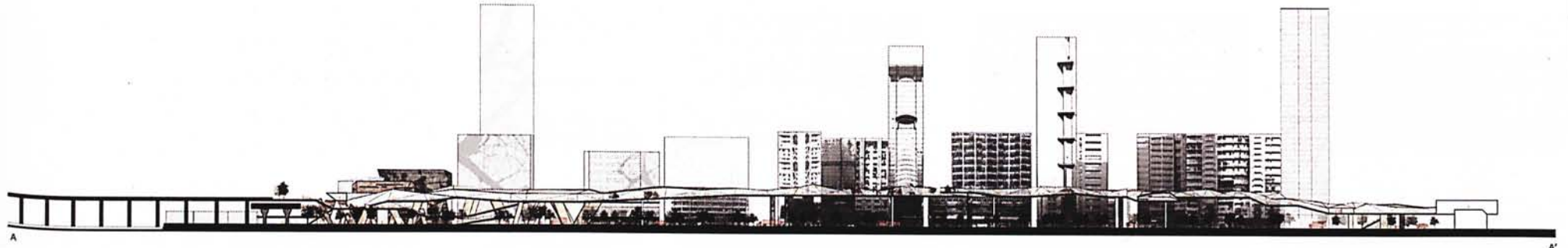


# design

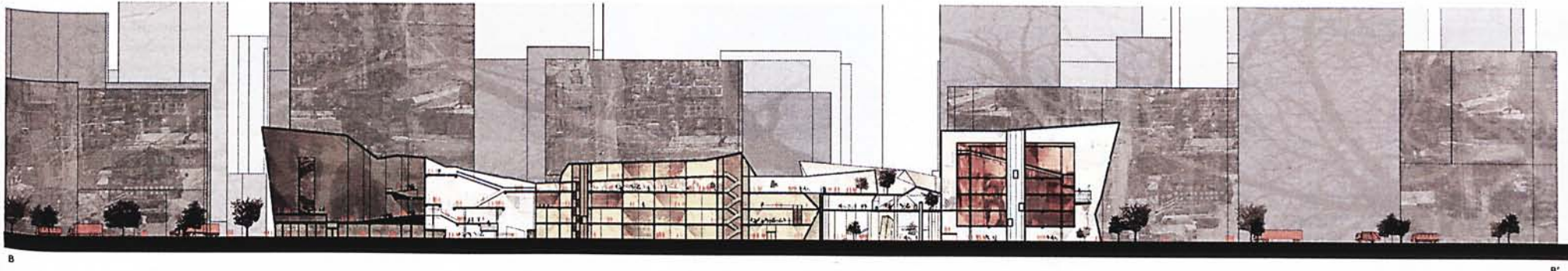


siteplan  
scale: 1:2500

# design



section AA'  
scale: 1:2500



section BB'  
scale: 1:2500



# design

## STUDIO

	9	10	11	12	13
DANCE STUDIO					
AUDIO-MIXING STUDIO					
GRAFFITI STUDIO					
CAFE/BAR					
DISCO BAR					
MAIN PATHWAY					
OPEN PLAZA					

	12	13	14	15
DANCE STUDIO				
AUDIO-MIXING STUDIO				
GRAFFITI STUDIO				
CAFE/BAR				
DISCO BAR				
MAIN PATHWAY				
OPEN PLAZA				

	15	16	17	18	19	20
DANCE STUDIO						
AUDIO-MIXING STUDIO						
GRAFFITI STUDIO						
CAFE/BAR						
DISCO BAR						
MAIN PATHWAY						
OPEN PLAZA						

	18	19	20	21	22	23	24
DANCE STUDIO							
AUDIO-MIXING STUDIO							
GRAFFITI STUDIO							
CAFE/BAR							
DISCO BAR							
MAIN PATHWAY							
OPEN PLAZA							

	22	23	24	1	2	3	4
DANCE STUDIO							
AUDIO-MIXING STUDIO							
GRAFFITI STUDIO							
CAFE/BAR							
DISCO BAR							
MAIN PATHWAY							
OPEN PLAZA							

## PERFORMANCE

	9	10	11	12	13
DANCE THEATRE					
MULTI-FUNCTIONAL HALL					
OUTDOOR PERFORMANCE SPACE					
RESTAURANT					
CAFE/BAR					
CARPARK					
OFFICE					

	12	13	14	15
DANCE THEATRE				
MULTI-FUNCTIONAL HALL				
OUTDOOR PERFORMANCE SPACE				
RESTAURANT				
CAFE/BAR				
CARPARK				
OFFICE				

	15	16	17	18	19	20
DANCE THEATRE						
MULTI-FUNCTIONAL HALL						
OUTDOOR PERFORMANCE SPACE						
RESTAURANT						
CAFE/BAR						
CARPARK						
OFFICE						

	18	19	20	21	22	23	24
DANCE THEATRE							
MULTI-FUNCTIONAL HALL							
OUTDOOR PERFORMANCE SPACE							
RESTAURANT							
CAFE/BAR							
CARPARK							
OFFICE							

	22	23	24	1	2	3	4
DANCE THEATRE							
MULTI-FUNCTIONAL HALL							
OUTDOOR PERFORMANCE SPACE							
RESTAURANT							
CAFE/BAR							
CARPARK							
OFFICE							

## EXHIBITION

	9	10	11	12	13
PERMANENT EXHIBITION SPACE					
TEMPORARY EXHIBITION SPACE					
OUTDOOR EXHIBITION SPACE					
SOVENIER SHOPS					
MEDIA AND BOOKSTORE					
RESTAURANT					
FAST FOOD					
OFFICE					

	12	13	14	15
PERMANENT EXHIBITION SPACE				
TEMPORARY EXHIBITION SPACE				
OUTDOOR EXHIBITION SPACE				
SOVENIER SHOPS				
MEDIA AND BOOKSTORE				
RESTAURANT				
FAST FOOD				
OFFICE				

	15	16	17	18	19	20
PERMANENT EXHIBITION SPACE						
TEMPORARY EXHIBITION SPACE						
OUTDOOR EXHIBITION SPACE						
SOVENIER SHOPS						
MEDIA AND BOOKSTORE						
RESTAURANT						
FAST FOOD						
OFFICE						

	18	19	20	21	22	23	24
PERMANENT EXHIBITION SPACE							
TEMPORARY EXHIBITION SPACE							
OUTDOOR EXHIBITION SPACE							
SOVENIER SHOPS							
MEDIA AND BOOKSTORE							
RESTAURANT							
FAST FOOD							
OFFICE							

	22	23	24	1	2	3	4
PERMANENT EXHIBITION SPACE							
TEMPORARY EXHIBITION SPACE							
OUTDOOR EXHIBITION SPACE							
SOVENIER SHOPS							
MEDIA AND BOOKSTORE							
RESTAURANT							
FAST FOOD							
OFFICE							

## RETAIL

	9	10	11	12	13
THEME SHOPS					
OTHER SHOPS					
RESTAURANT					
CAFE/BAR					
MANAGEMENT OFFICE					

	12	13	14	15
THEME SHOPS				
OTHER SHOPS				
RESTAURANT				
CAFE/BAR				
MANAGEMENT OFFICE				

	15	16	17	18	19	20
THEME SHOPS						
OTHER SHOPS						
RESTAURANT						
CAFE/BAR						
MANAGEMENT OFFICE						

	18	19	20	21	22	23	24
THEME SHOPS							
OTHER SHOPS							
RESTAURANT							
CAFE/BAR							
MANAGEMENT OFFICE							

	22	23	24	1	2	3	4
THEME SHOPS							
OTHER SHOPS							
RESTAURANT							
CAFE/BAR							
MANAGEMENT OFFICE							

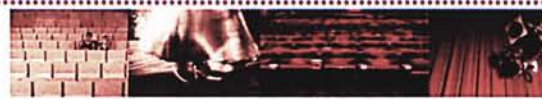
morning

noon

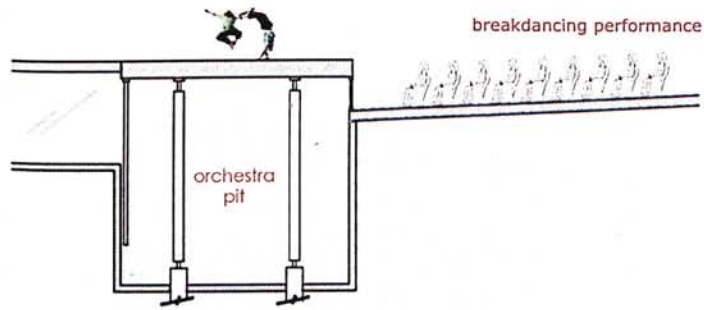
afternoon

evening

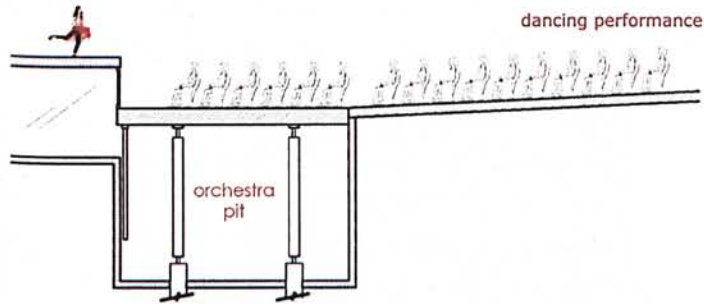
night



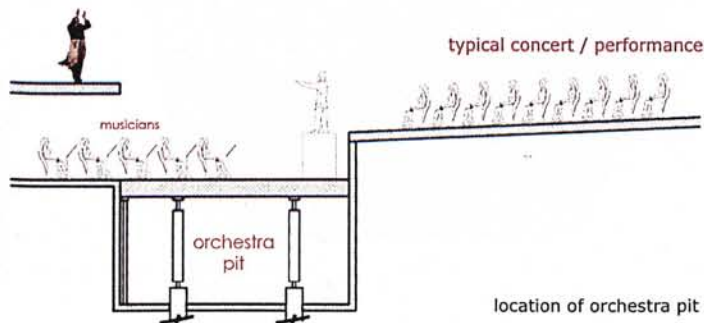
# theatre



breakdancing performance



dancing performance

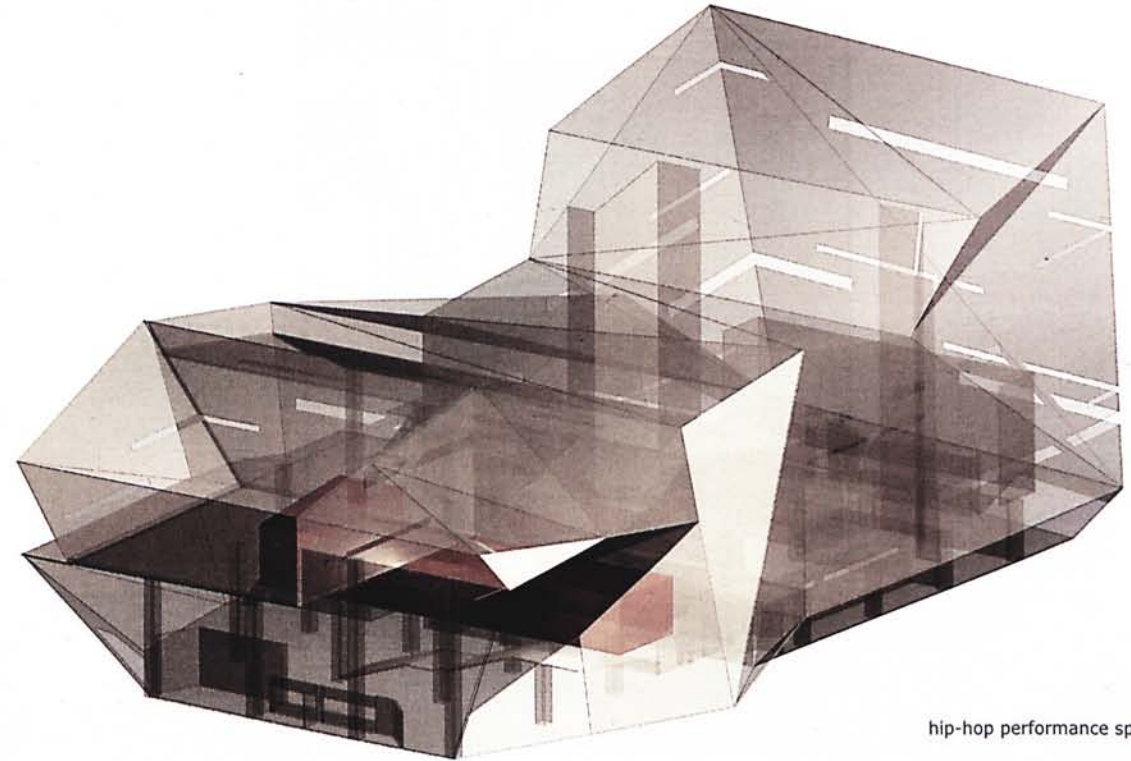


typical concert / performance

musicians

orchestra pit

location of orchestra pit



hip-hop performance space

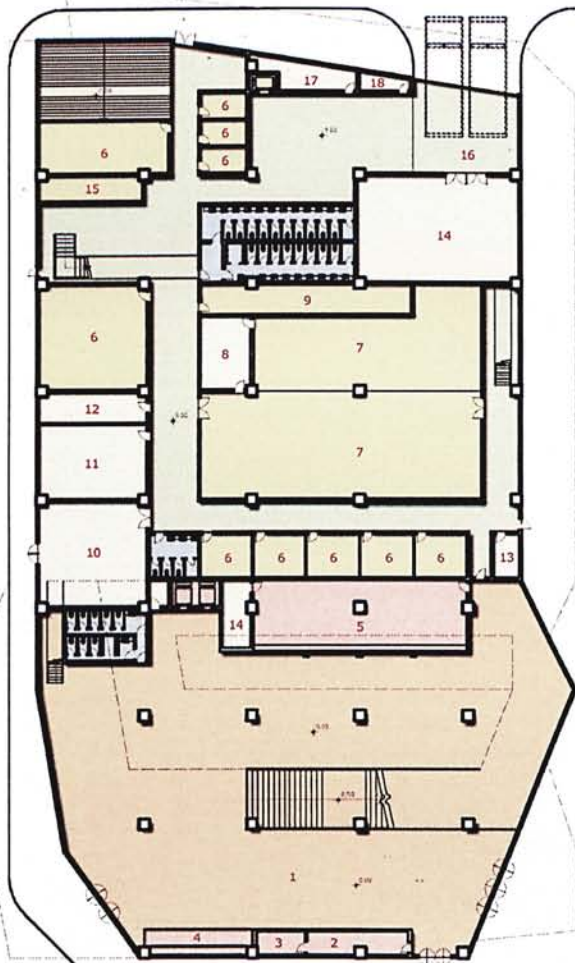
Theatre consists of 2 large solid boxes which are the main hall and the multi-function hall. Main hall can hold around 1,500 people while the other can hold around 500 people.

The pocket space for hip-hop performance is located on the 1st floor beside the main staircase to the main hall.

A large platform on upper level links with the shopping mall to bring people across the theatre and back to the ground.

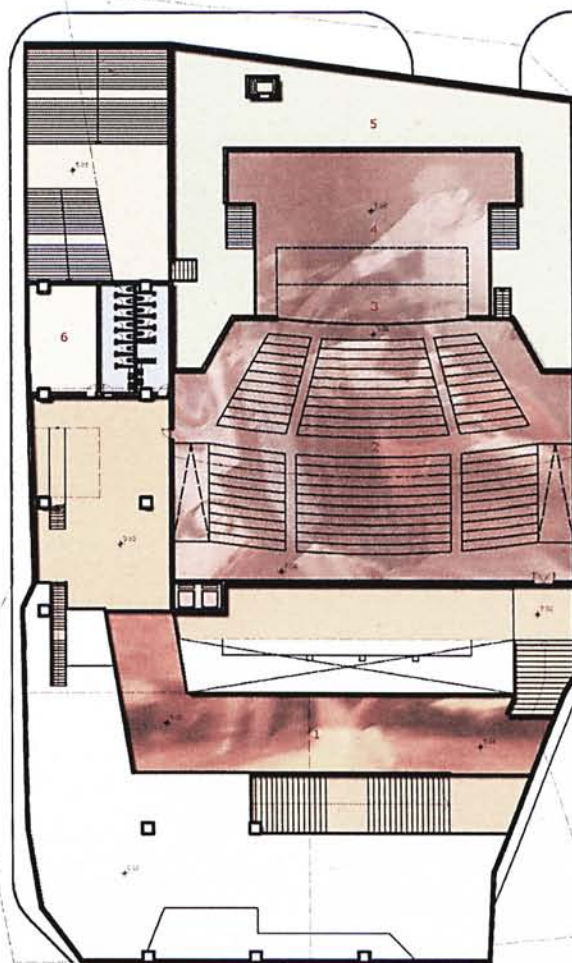


# theatre



- 01 lobby
- 02 box office
- 03 concession
- 04 souvenir shop
- 05 cloakroom
- 06 dressing room
- 07 rehearsal studio
- 08 rehearsal storage room
- 09 orchestra pit
- 10 transformer room
- 11 emergency generator room
- 12 main switch board
- 13 E&M room
- 14 storage room
- 15 lounge
- 16 loading-in
- 17 plant room
- 18 office

G/F plan  
scale 1:500



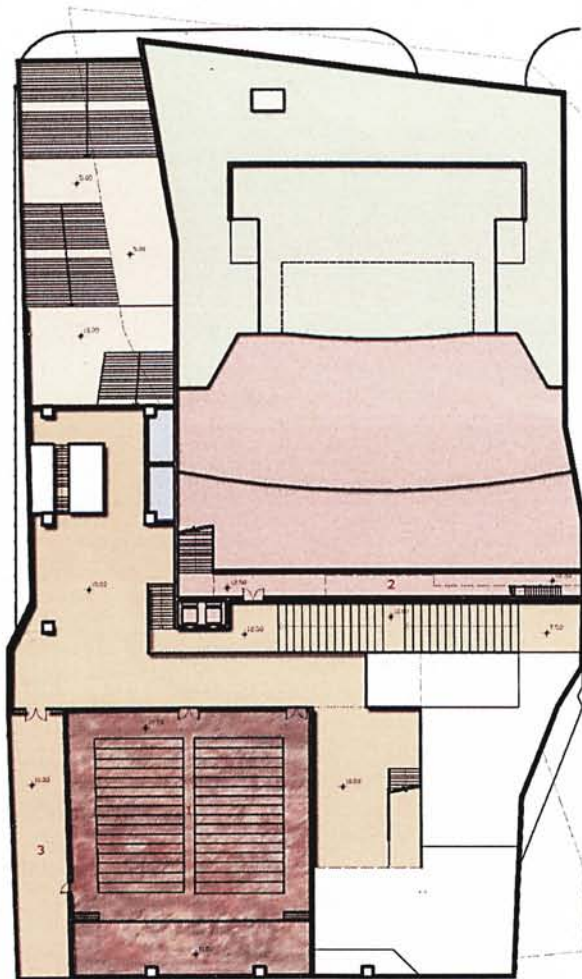
- 01 experimental theatre / hip-hop performance area
- 02 1,500-seat theatre
- 03 orchestra pit
- 04 stage
- 05 backstage corridor
- 06 storage room

1/F plan  
scale 1:500



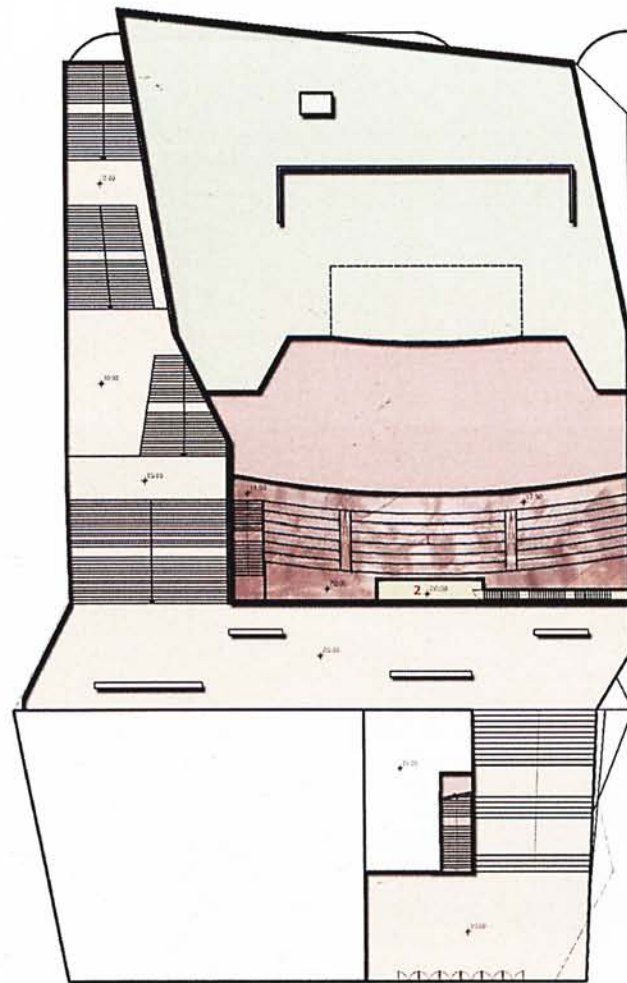


# theatre



- 01 500-seat multi-functional hall
- 02 balcony seating corridor
- 03 terrace

2/F plan  
scale 1:500



- 01 balcony seating
- 02 control room

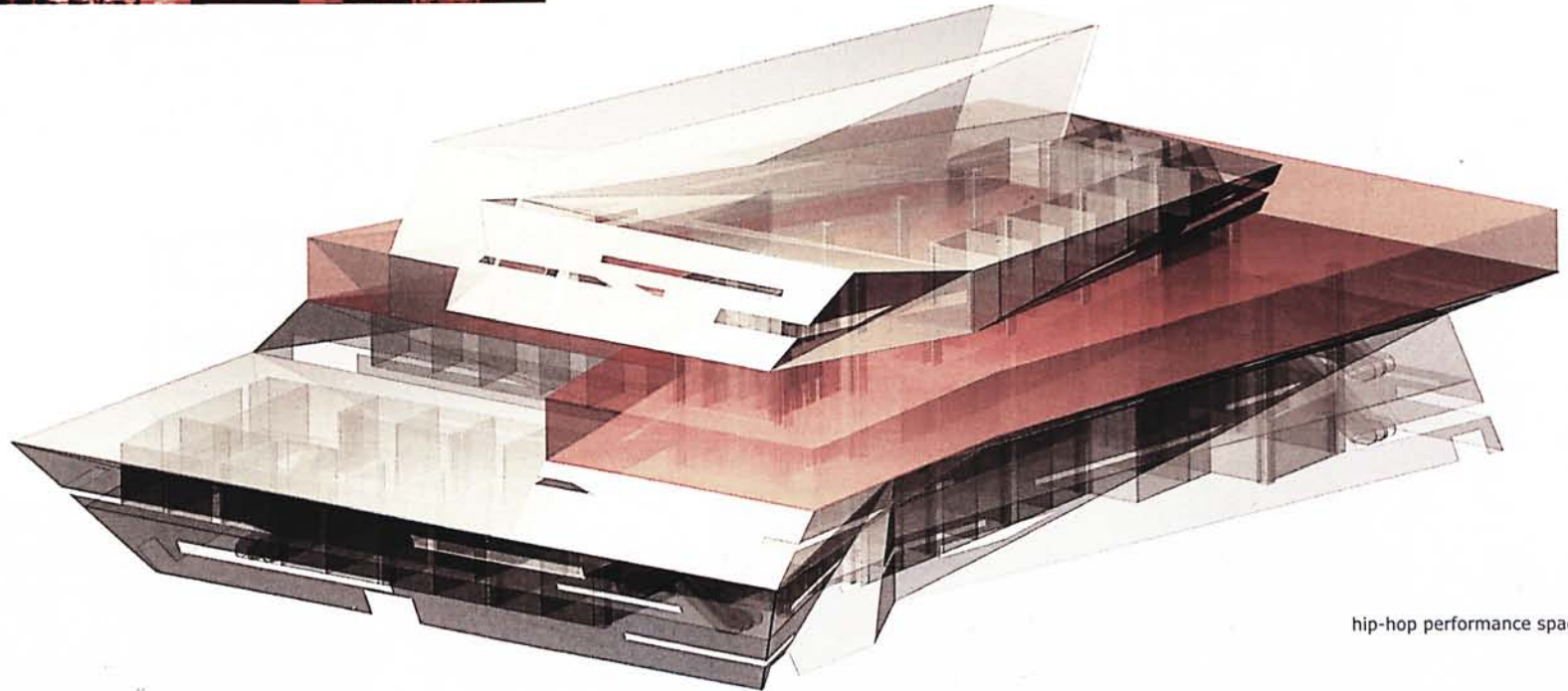
3/F plan  
scale 1:500



hip-hop performance area



# shopping mall



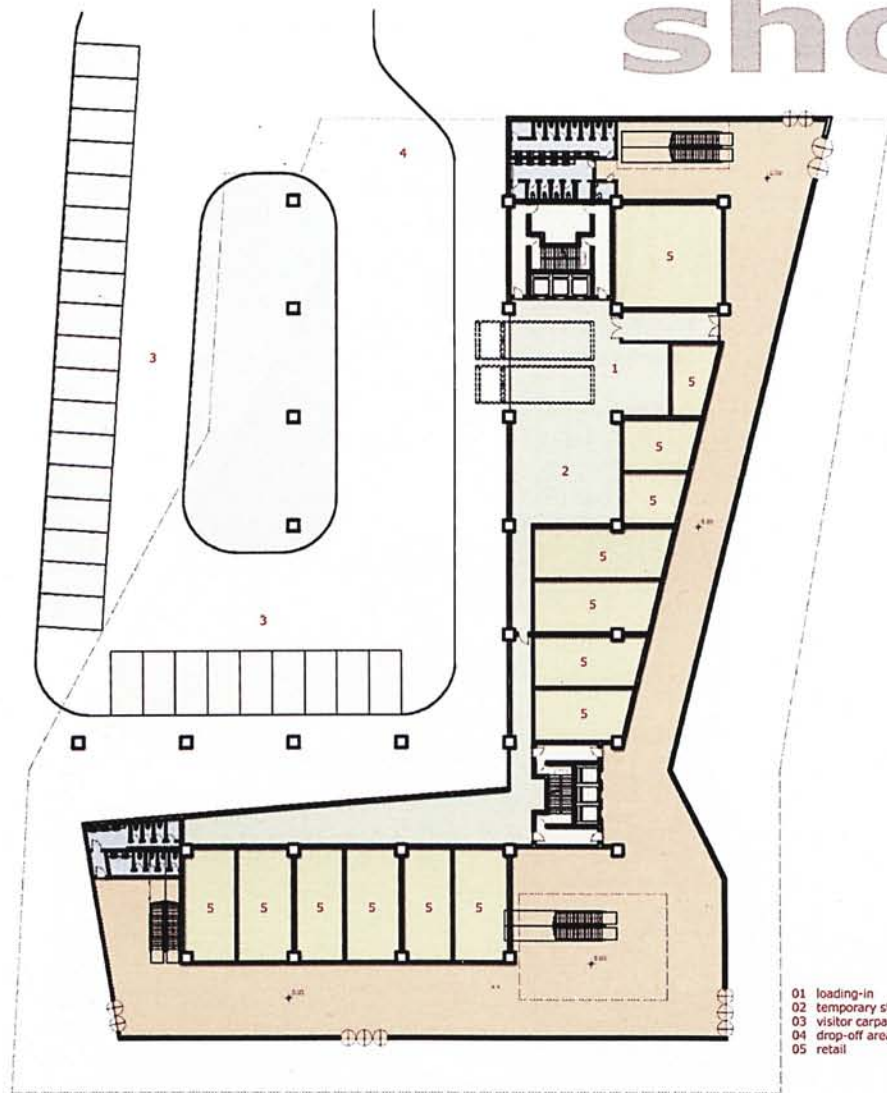
hip-hop performance space

Shopping mall would sustain the hip-hop culture by the means of selling hip-hop products.

Five-floor mall provides different uses, e.g. ordinary shops, food court, disco...

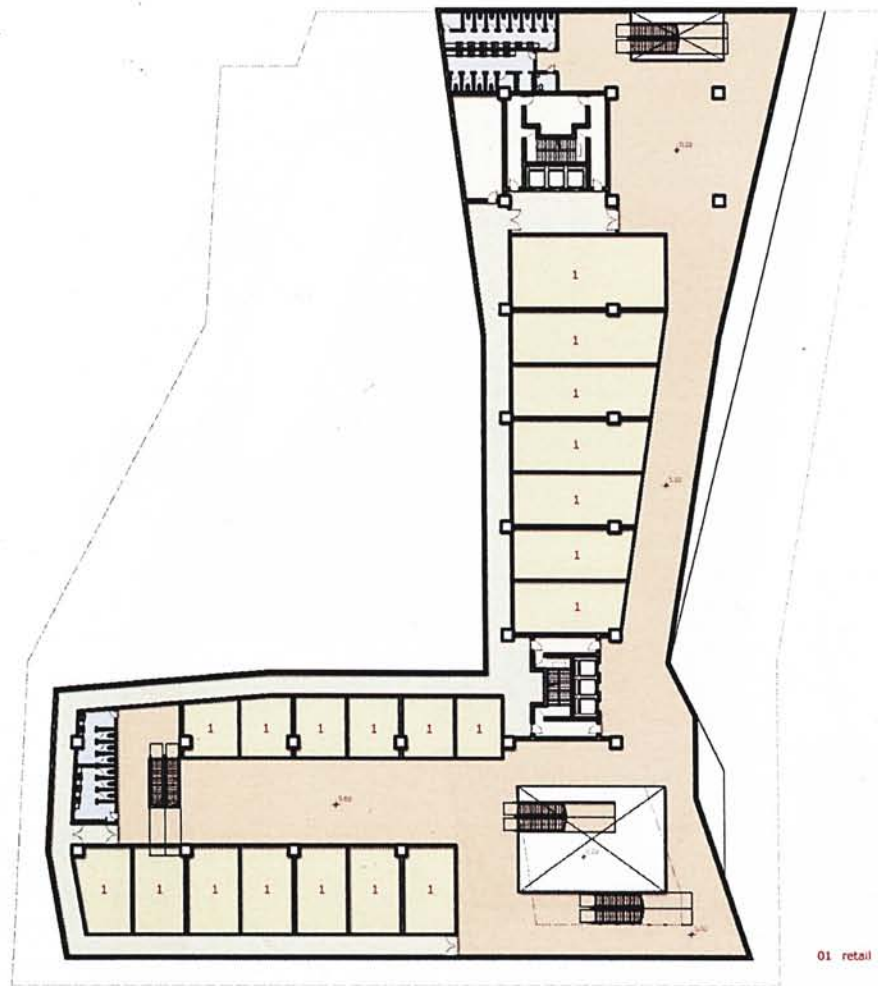
3/F of the mall acts as a connection space between theatre and the main walkway. Hip-hop pocket space is located there as well, in order to attract more people related to hip-hop activities.

# shopping mall



- 01 loading-in
- 02 temporary storage area
- 03 visitor carpark
- 04 drop-off area
- 05 retail

G/F plan  
scale 1:500

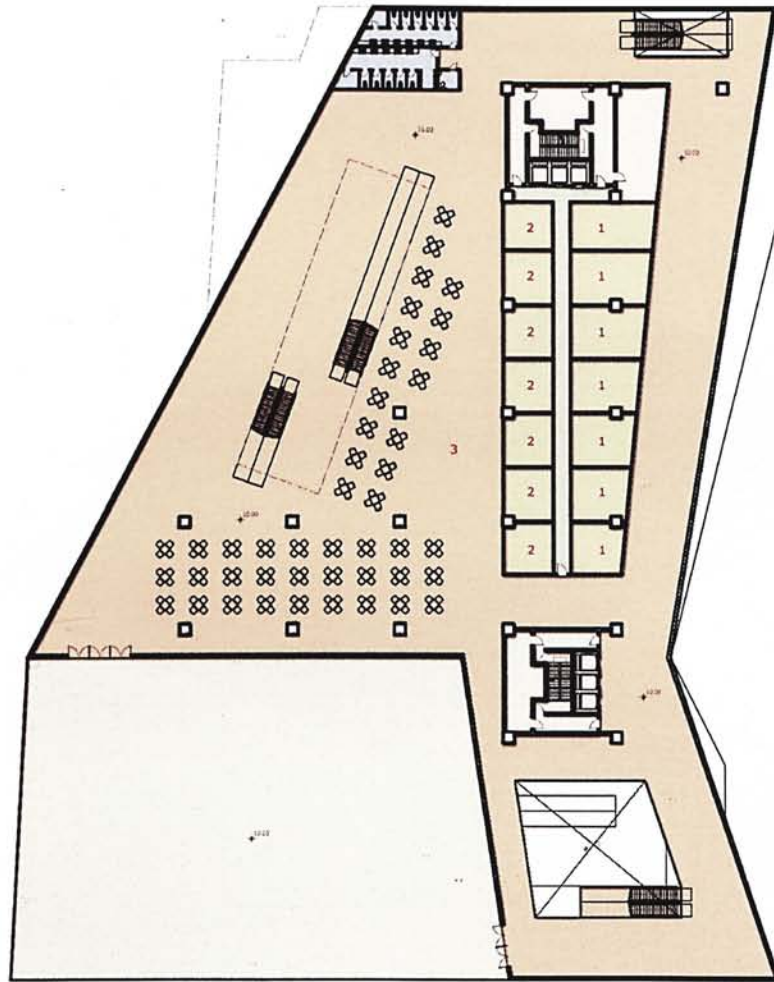


01 retail

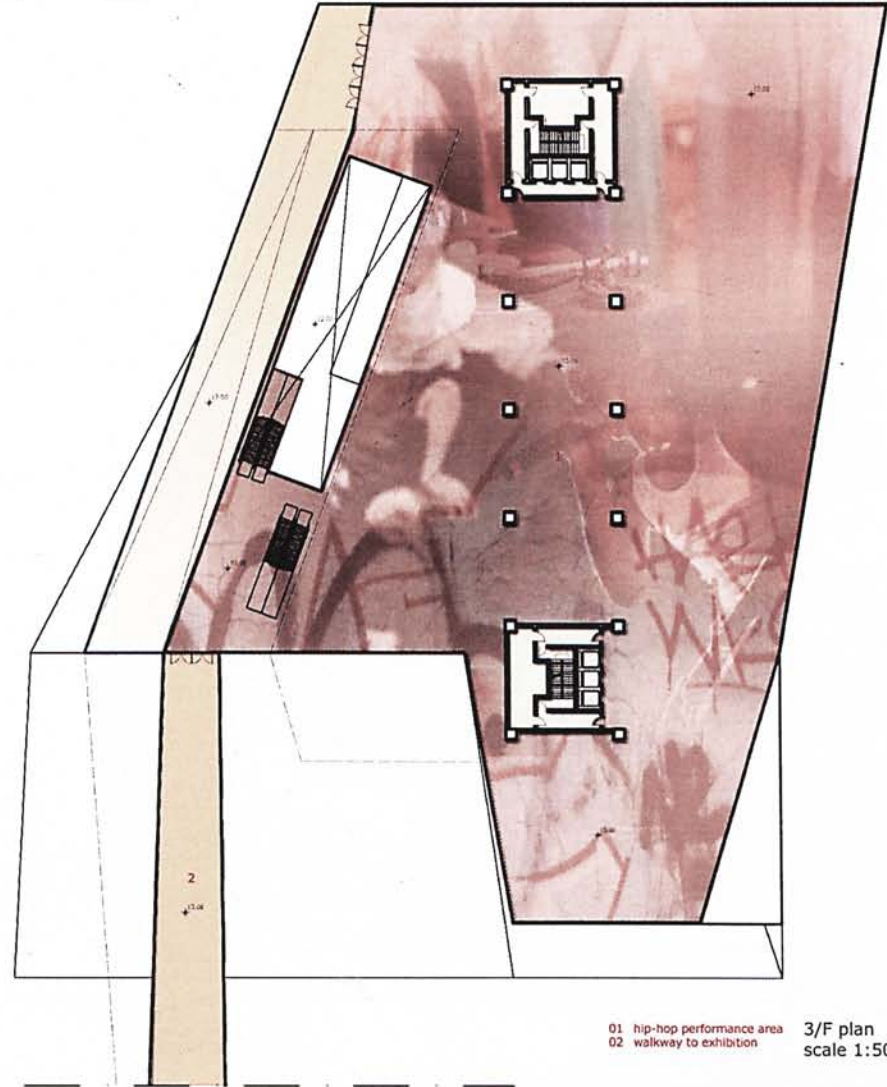
1/F plan  
scale 1:500



# shopping mall

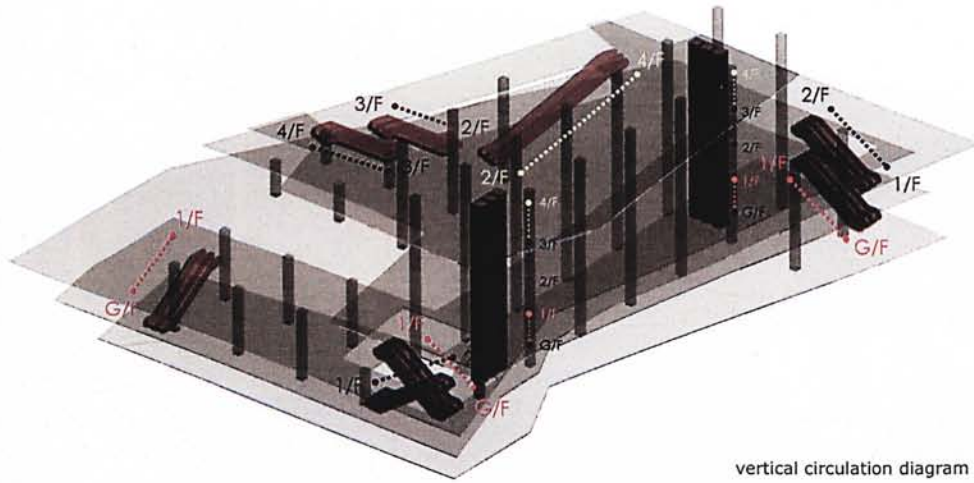


01 retail  
02 fast food shop  
03 food court  
2/F plan  
scale 1:500

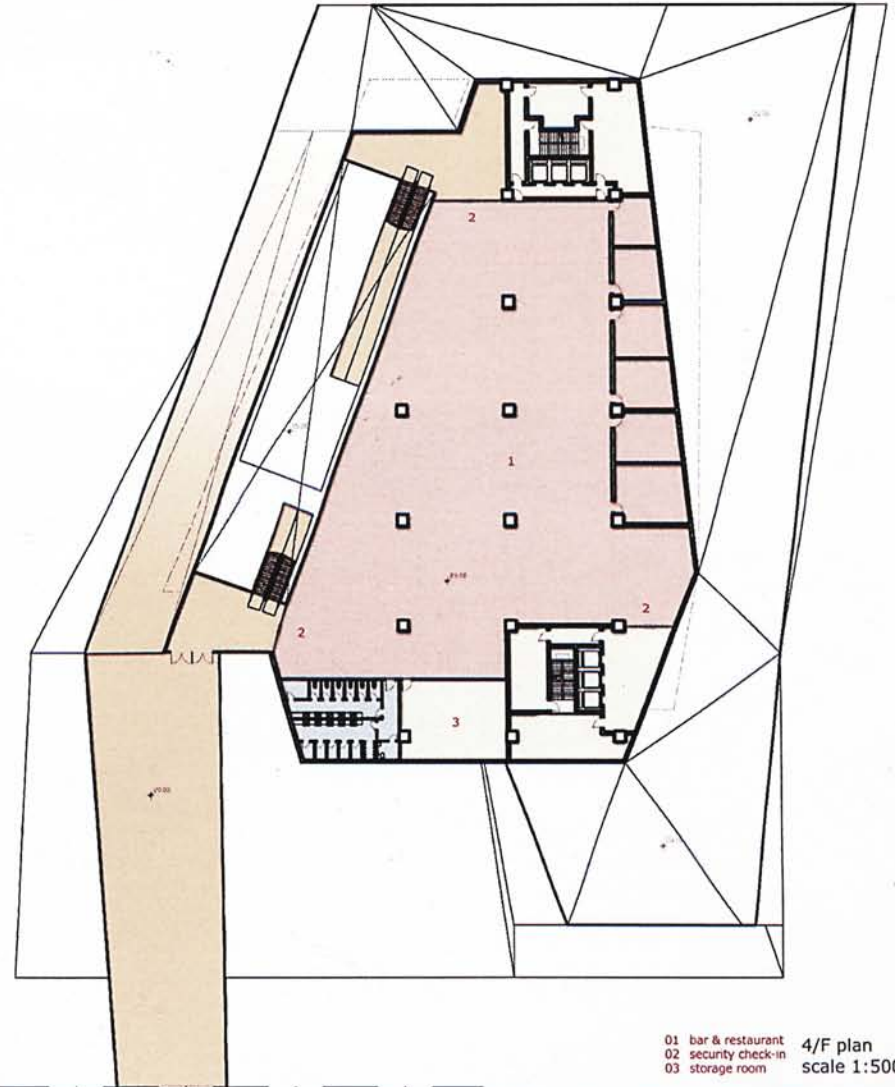


01 hip-hop performance area  
02 walkway to exhibition  
3/F plan  
scale 1:500

# shopping mall



vertical circulation diagram



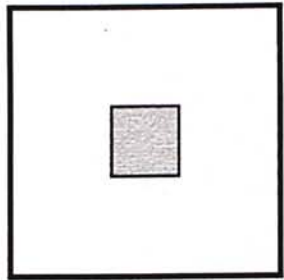
01 bar & restaurant  
02 security check-in  
03 storage room  
4/F plan  
scale 1:500



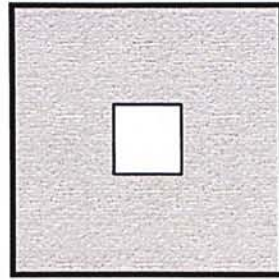
shop



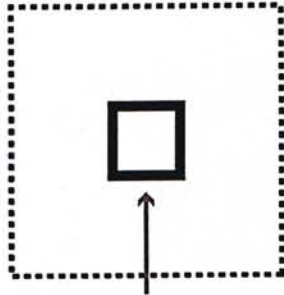
# exhibition



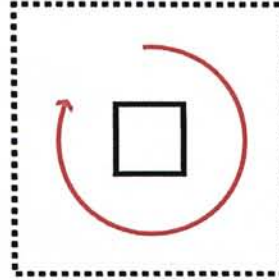
INDUSTRIAL BUILDING



EXHIBITION

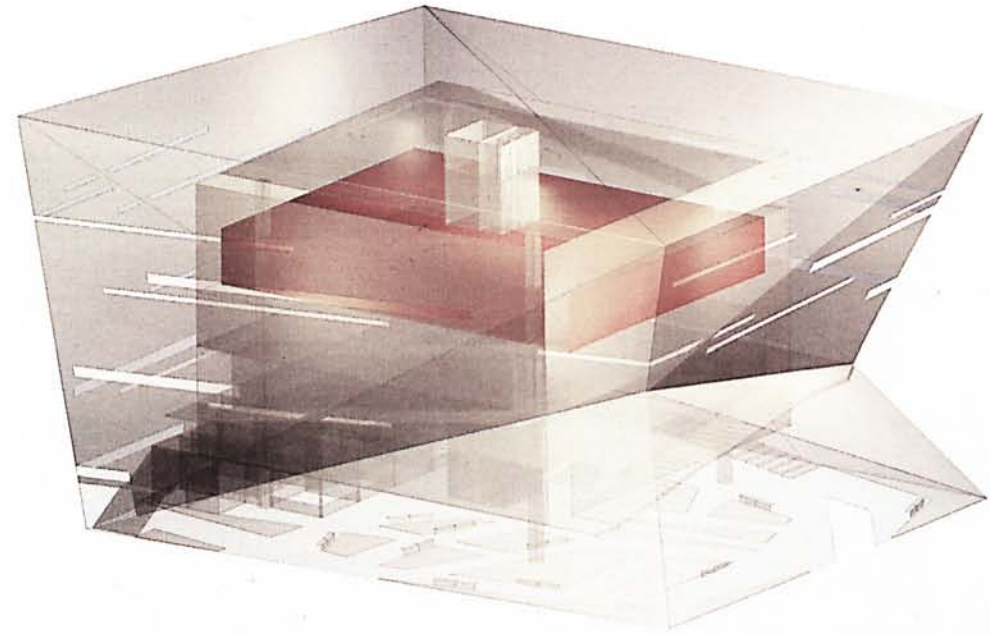


INDUSTRIAL BUILDING



EXHIBITION

circulation relationship



hip-hop performance space

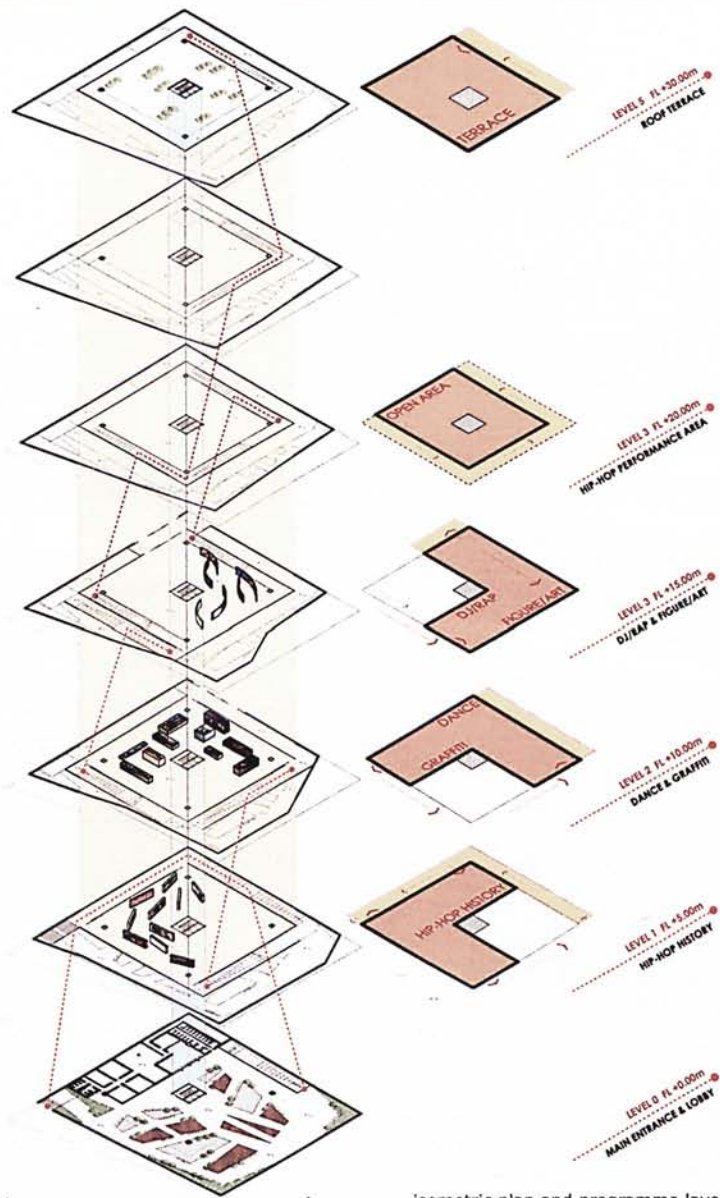
Exhibition hall acts as the focus along the walkway.

The internal geometry of the glass block is related to the real geometry of the industrial building. Spiral circulations are placed outside so as to draw people out from the central lift core, also as a way to experience the exhibits from other angles.

On the ground floor, the landscape is emerged with the interior to enhance the sense of floating.



# exhibition



isometric plan and programme layout

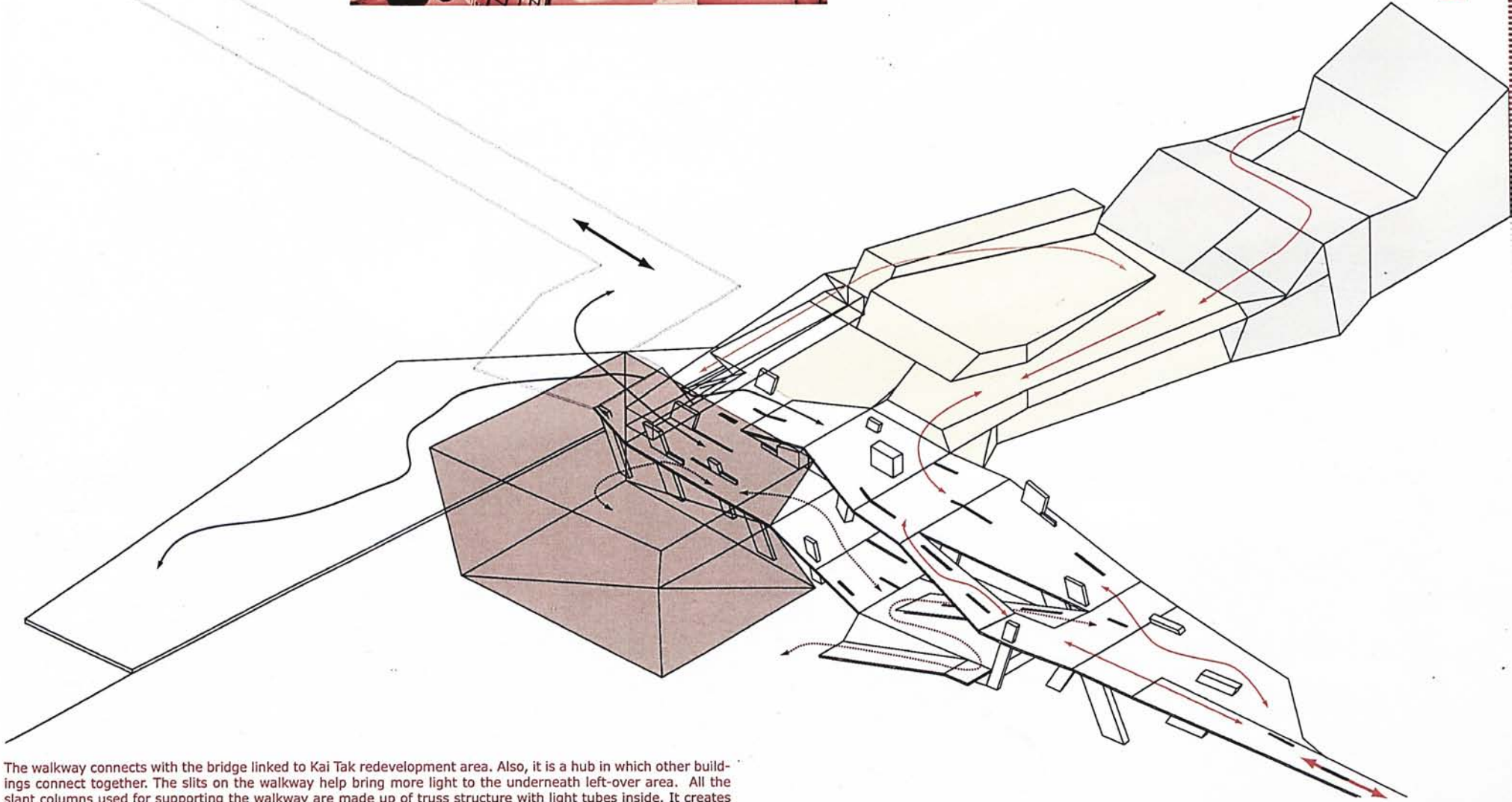








# walkway



The walkway connects with the bridge linked to Kai Tak redevelopment area. Also, it is a hub in which other buildings connect together. The slits on the walkway help bring more light to the underneath left-over area. All the slant columns used for supporting the walkway are made up of truss structure with light tubes inside. It creates a complete different picture now.

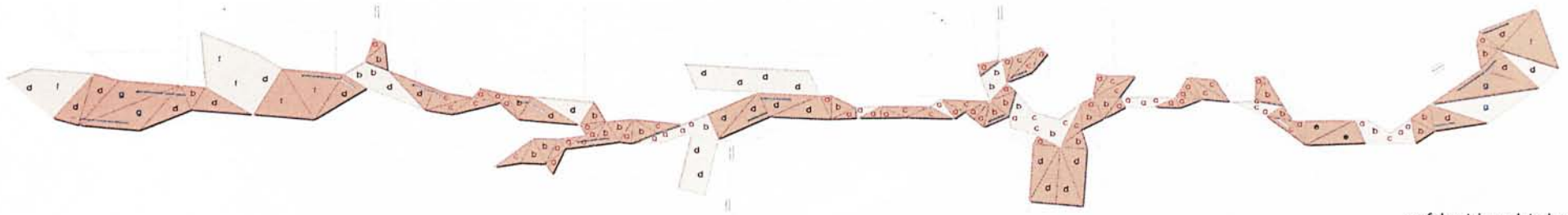
walkway pedestrian flow pattern





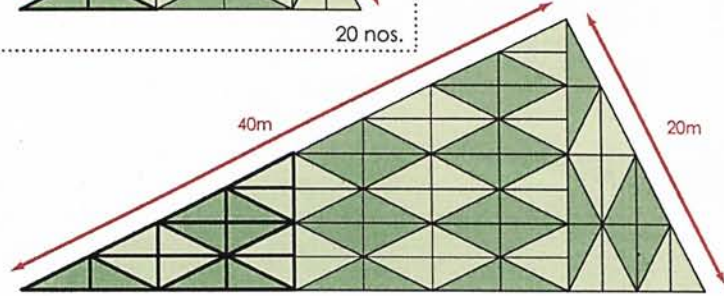
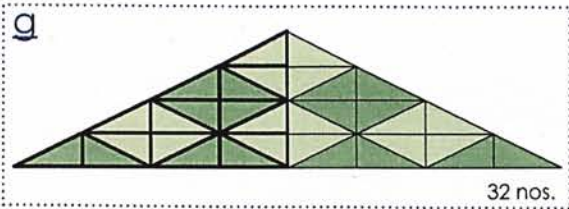
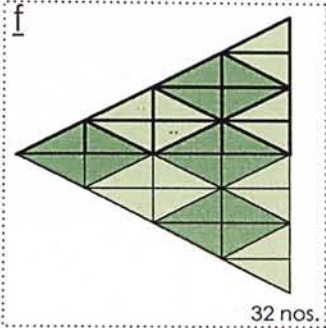
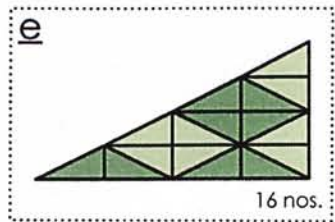
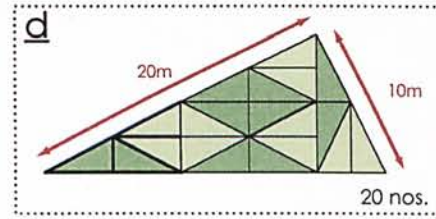
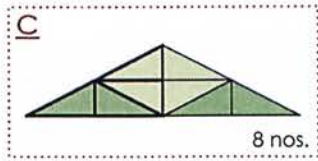
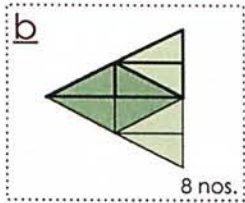
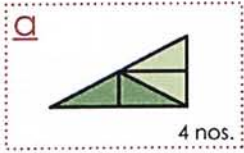
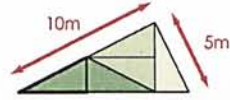
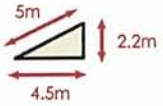


# bridge



roofplan triangulated module

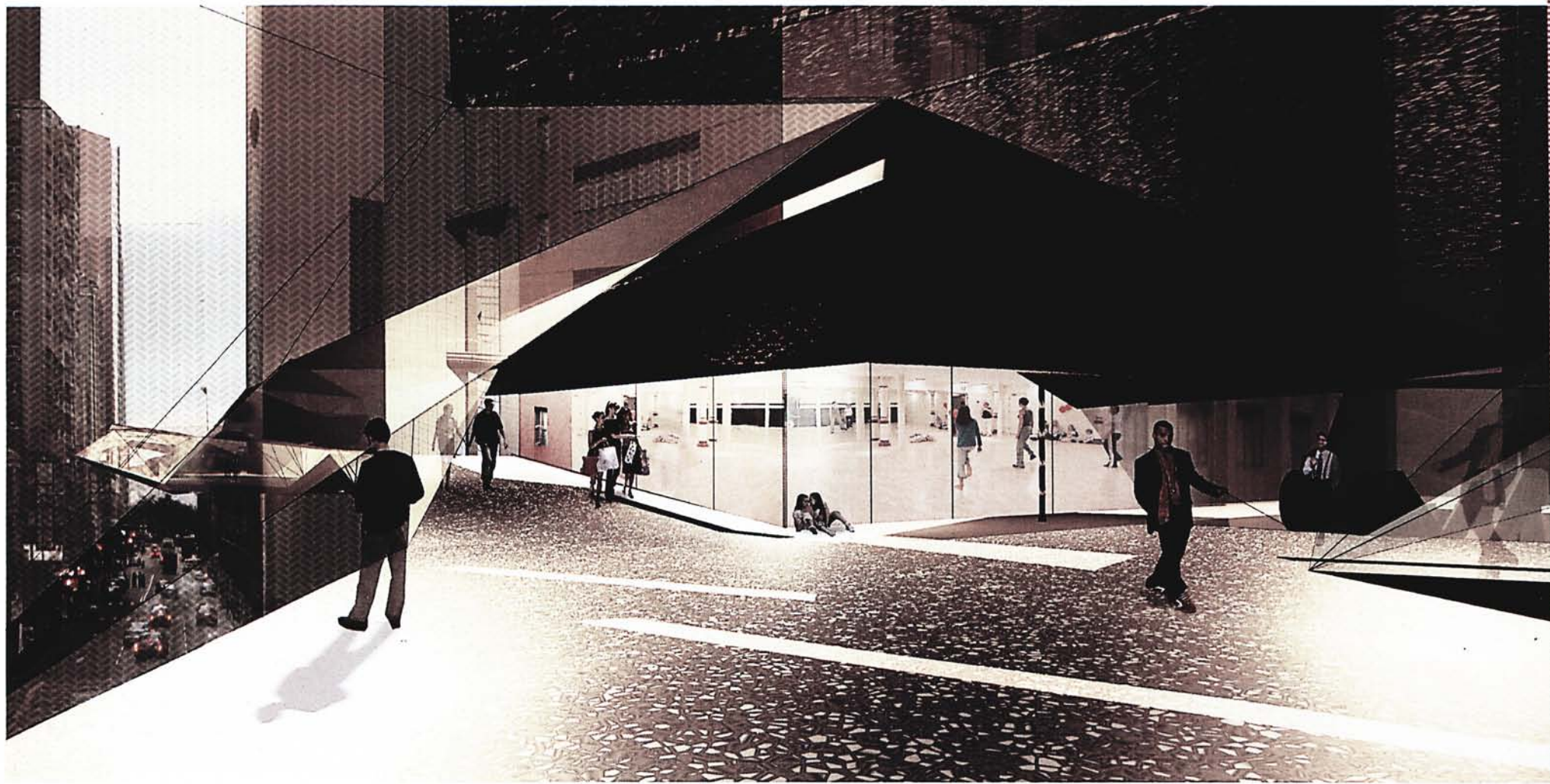
basic module



For the walkway linked from MTR station to the waterfront, the roof structure is made up of modular structure. It implies there would be pre-fabrication for the roofing structure. Also, it demonstrates the future possibility for the extension of the walkway to other buildings. This kind of growth in walkway will help revitalize Kwun Tong especially in the industrial area.

triangulated modules

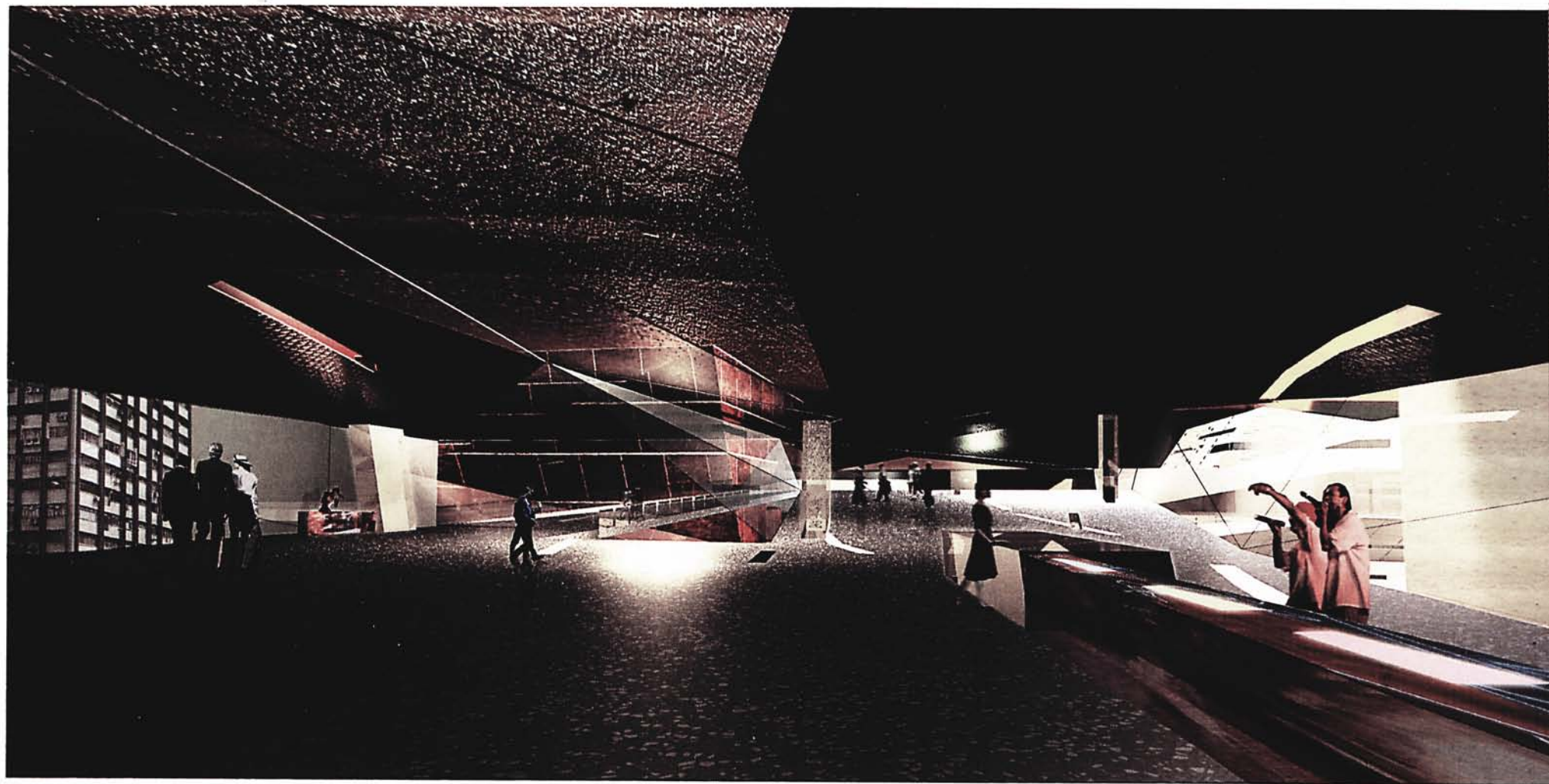
# bridge



along walkway



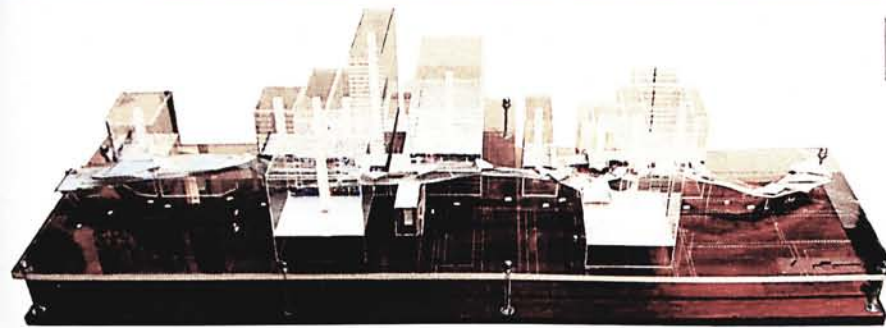
# bridge



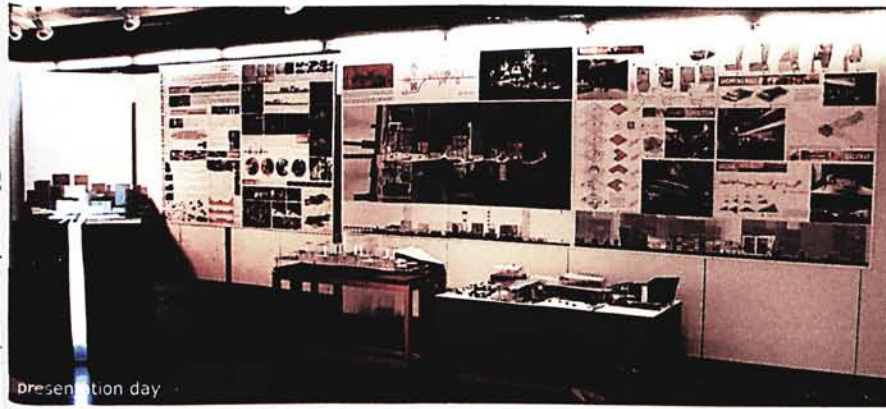
along walkway



# model photo



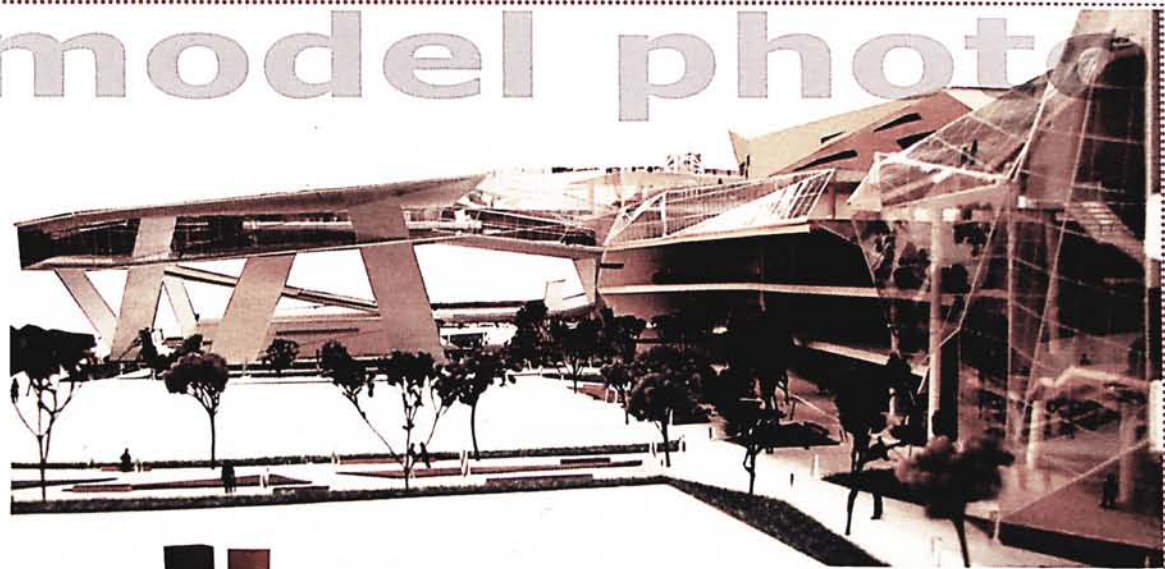
1:500 bridge model



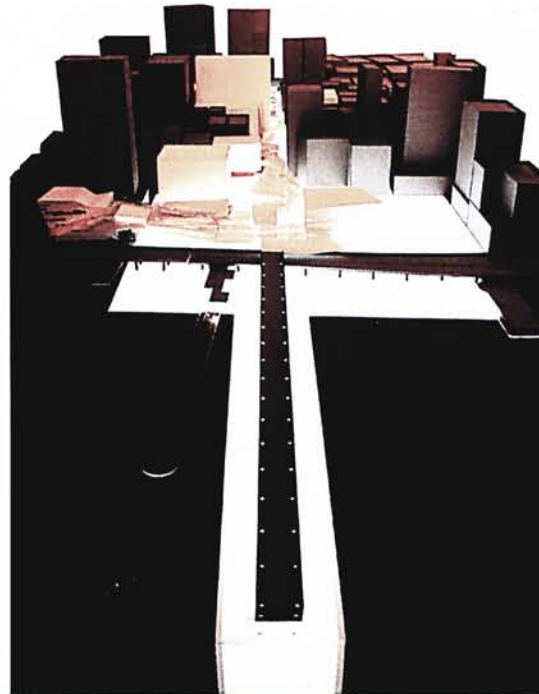
presentation day



presentation day



1:200 building model



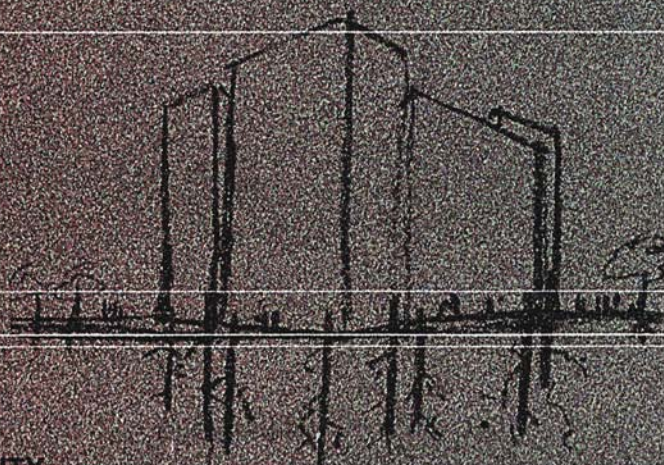
1:500 site model



# THE CONGRUOUS PAIR: CULTURE AND ARCHITECTURE

rejuvenating the urban by hip-hop culture

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CULTURE | COMMUNITY

CULTURE | COMMUNITY

Department of Architecture  
The Chinese University of Hong Kong

Master of Architecture  
2005-2007

RESEARCH REPORT 02

THE CONGRUOUS PAIR:  
CULTURE AND ARCHITECTURE  
*rejuvenating the urban  
by hip-hop culture*

Alan Cheung Kwok-lun  
Graduation: May 2007

CULTURE | COMMUNITY

Architecture  
Community  
Culture



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in-progress_multiple-lots type	
in-progress_island type	
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Aerial view of Boston in 1959

Urban renewal is an absolute and continuous phenomenon in the development of a community or city. Every city in the world experiences different level of urban redevelopment process. Take America as an example, cities like New York and Boston underwent a series of redevelopment in the 60's and 70's. Their methodology was not a complete removal of the entire old towns and citizens. On the contrary, they respected the characteristic and culture of the individual cities. What they did was to maintain the existing culture through the implementation of various policies. As a result, these redeveloped cities not only retained their unique characters but also became prominent international cities.



Aerial view of the center of New York in 1932

prelude

Architecture

Architecture

prelude

03

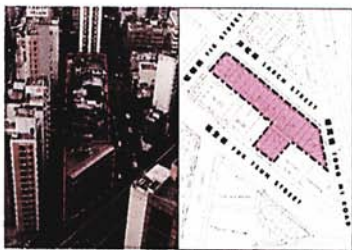


Compared with Hong Kong, it is a completely different scenario. The whole urban redevelopment process is governed by Urban Renewal Authority (URA), which was established after the dismissal of the Land Development Corporation (LDC) in 2001. Established till now, URA has announced 34 redevelopment projects throughout Hong Kong. With regards to some of the completed projects, surprisingly to find that all projects are either luxury houses or big shopping malls with grand hotels. For those are in progress or still in the planning stage, nearly all of them would be redeveloped into skyscrapers. Although URA has strategies in the concept of "revitalization" and "preservation", it only occupies a small proportion. It seems that the concept of "preservation" would be beneficial to the society. Nevertheless, lots of criticisms emerge owing to the inappropriate methodology, e.g. the exterior of buildings or façades are kept without retaining the interior or the "soul". It reflects the neglect or contempt of the government and developers towards the history and culture of the community. What they do notice is the value of the flat land, but not the real value developed from the community. Thus, it destroys the network of the existing community and its inherent characteristic.

The cultural diversity of Hong Kong will soon vanish as long as the government insists on this kind of urban renewal policy. "History-free" and "memory-free" will become the symbols of Hong Kong. It is the time to do something to at least change or slow down this kind of unfavorable process.



Completed redevelopment project - Langham Place



Ongoing redevelopment project - Tai Kok Tsui



Ongoing revitalization project - Sheung Wan



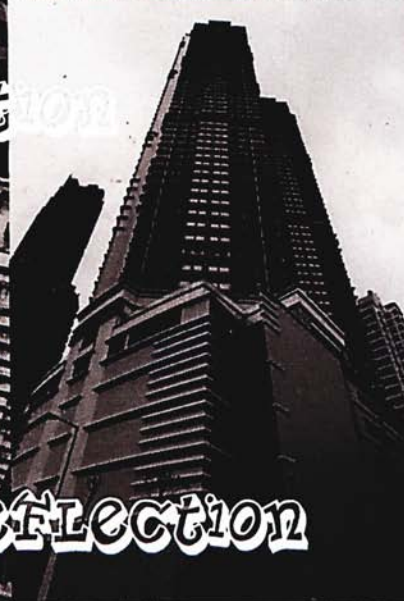
Ongoing preservation project - Wai Chai



redevelopment



revitalization



reflection



To analyze the current urban development process in Hong Kong, Urban Renewal Authority should be the focal point, i.e. the URA's 4Rs strategy. The 4Rs are Redevelopment, Rehabilitation, Preservation and Revitalization which when applied together enable a holistic approach to unlock the full potential of urban renewal.



Redevelopment project - Larch Street

"Redevelopment will target old, dilapidated buildings with poor living conditions. These sites will be replanned and rebuilt to achieve clear environmental and social benefits such as open space and community facilities."<sup>1</sup>

"Under rehabilitation, the URA will be working with owners, the Government and other partners to prevent the decay of the built environment by promoting and facilitating the proper repair and maintenance of buildings."<sup>2</sup>



Revitalization project - Sheung Wan Fong

"Revitalization is the deployment of appropriate means of renewal to revive and strengthen the economic and environmental fabric of different districts."<sup>3</sup>

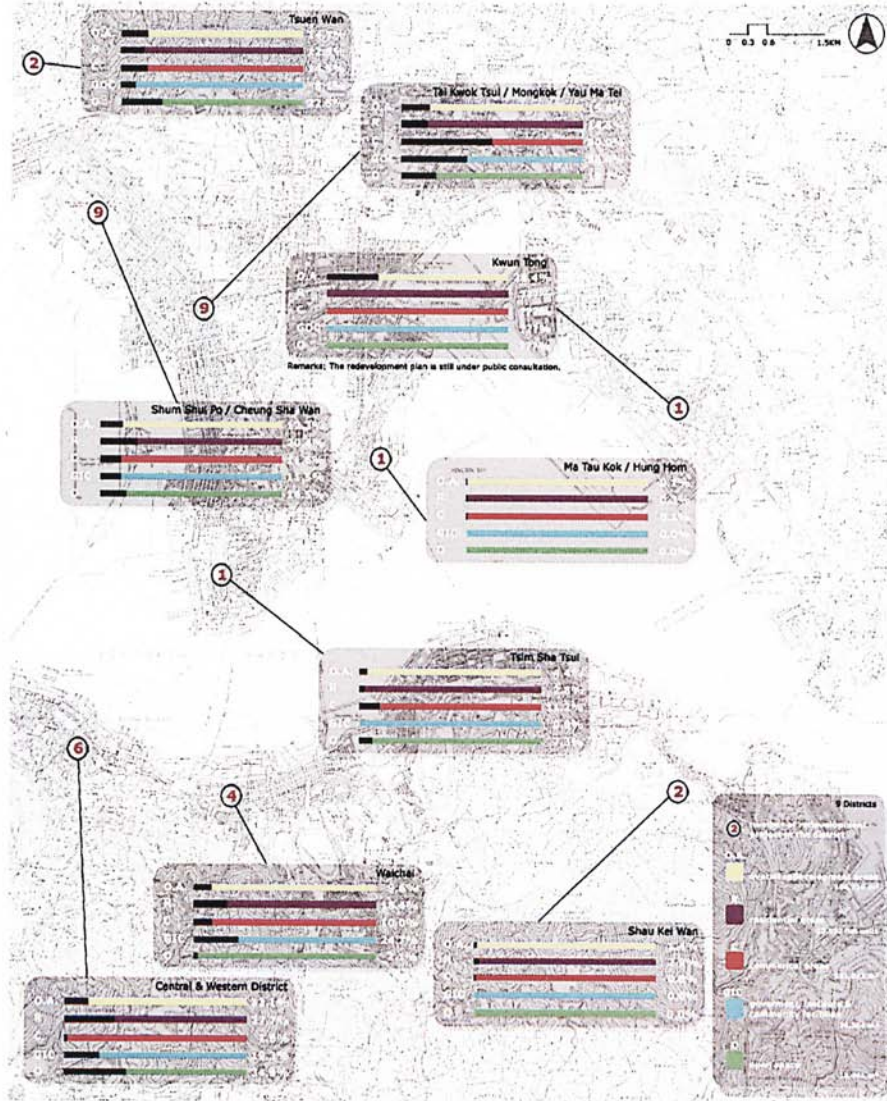
"Preserving buildings, sites and structures of historical, cultural or architectural interest that forms part of its redevelopment projects, the URA is looking at the issue of conservation in a comprehensive, holistic and practical manner."<sup>4</sup>

Under the 4Rs strategy, Redevelopment and Revitalization will be the critical issue to look at. Projects of these 2Rs will be listed out and analyzed in the later part of the research.

1 Retrieved on 20.10.2006, Urban Renewal Authority website, <http://www.ura.org.hk/html/c400000e1e.html>  
2 Retrieved on 20.10.2006, Urban Renewal Authority website, <http://www.ura.org.hk/html/c500000e1e.html>  
3 Retrieved on 20.10.2006, Urban Renewal Authority website, <http://www.ura.org.hk/html/c600000e1e.html>  
4 Retrieved on 20.10.2006, Urban Renewal Authority website, <http://www.ura.org.hk/html/c700000e1e.html>







Distribution of Redevelopment Projects of Urban Renewal Authority  
(March 2006)

## Argyle Street / Shanghai Street (Langham Place)

A major commercial / office / hotel redevelopment in the heart of Mongkok. It is the largest urban renewal project in Hong Kong.



### Status

- completion    ○ in-progress

### Content (site area: 11,976 m<sup>2</sup>)

- residential
- commercial (hotel) 160,866m<sup>2</sup>
- government, insitute & community facilities 6,500m<sup>2</sup>
- open areas 1,100m<sup>2</sup>



## Queens Street (Queen's Terrace)

A commercial / residential redevelopment in Sheung Wan.



### Status

- completion    ○ in-progress

### Content (site area: 7,964 m<sup>2</sup>)

- residential 1,148 flat units
- commercial 400m<sup>2</sup>
- government, insitute & community facilities 5,200m<sup>2</sup>
- open areas 700m<sup>2</sup>



redevelopment projects

[completion]



**Baker Court**

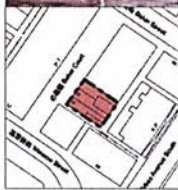
A commercial / residential redevelopment in Hung Hom district.

**Status**

- ☐ completion    ☒ in-progress

**Content (site area: 250 m<sup>2</sup>)**

- ☒ residential 46 flat units
- ☒ commercial 240m<sup>2</sup>
- ☐ government, insitute & community facilities
- ☐ open areas

**Fuk Tsun Street / Pine Street**

A commercial / residential redevelopment in Sham Shui Po district.

**Status**

- ☐ completion    ☒ in-progress

**Content (site area: 2,300 m<sup>2</sup>)**

- ☒ residential 314 flat units
- ☒ commercial 450m<sup>2</sup>
- ☐ government, insitute & community facilities
- ☐ open areas



### Hai Tan Street / Kweilin Street and Pei Ho Street

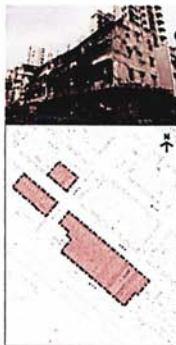
A commercial / residential redevelopment  
in Shum Shui Po district.

#### Status

- ☐ completion    ☒ in-progress

#### Content (site area: 7,432 m<sup>2</sup>)

- ☒ residential 880 flat units
- ☒ commercial 11,148m<sup>2</sup>
- ☐ government, insitute & community facilities
- ☒ open areas 1,486m<sup>2</sup>



### Lai Chi Kok Road / Kweilin Street & Yee Kuk Street

A commercial / residential redevelopment  
in Shum Shui Po district.

#### Status

- ☐ completion    ☒ in-progress

#### Content (site area: 3,345 m<sup>2</sup>)

- ☒ residential 390 flat units
- ☒ commercial 5,000m<sup>2</sup>
- ☐ government, insitute & community facilities
- ☒ open areas 400m<sup>2</sup>



redevelopment projects

[in-progress\_multiple-lots type]



### First Street / Second Street

A commercial / residential redevelopment in Sai Ying Pun district.

#### Status

- ☐ completion ☒ in-progress

Content (site area: 3,511 m<sup>2</sup>)

- residential *600 flat units*
- commercial (hotel) *1,800m<sup>2</sup>*
- government, insitute & community facilities *2,200m<sup>2</sup>*
- open areas *200m<sup>2</sup>*



### Cherry Street

A commercial / residential redevelopment in Tai Kok Tsui district.

#### Status

- ☐ completion ☒ in-progress

Content (site area: 4,510 m<sup>2</sup>)

- residential *520 flat units*
- commercial *4,849m<sup>2</sup>*
- government, insitute & community facilities *1,900m<sup>2</sup>*
- open areas



## Sheung Wan Fong

To create a new hub for community activities in the Western Market and Morrison Street area.

### Western Market and the surrounding footpath

Before



After



### MTRC vent shaft

Before



After



### Morrison Street Open Space

Before



After



### Footbridge

Before



After



revitalization projects

current urban redevelopment scenario in Hong Kong

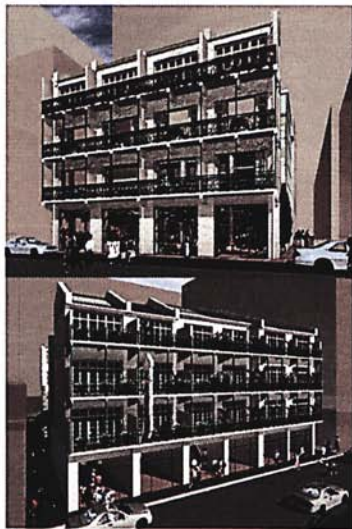
revitalization projects



## Mallory Street / Burrows Street

No. of buildings	10 tenement houses
No. of households	37 (estimated)
No. of interests	10
Building age	mid-1920s

Cultural and creative industries area	<u>1700m<sup>2</sup></u>
Open space	<u>280m<sup>2</sup></u>



Perspective of a facade facing Burrows Street

Six blocks at Mallory Street will be retained and renovated

revitalization projects

Looking at the redevelopment projects by the Urban Renewal Authority, there is a coherent methodology embedded in it. It likes a collaboration between government and developers.

#### Development Methodology

Complete Demolition of the Old  
+  
Replacement of New Skyscrapers

reflection

reflection  
H

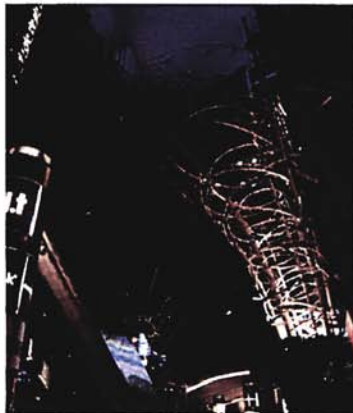
current urban redevelopment scenario in Hong Kong

reflection  
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Take Langham Place as an example, it is actually a new landmark in Kowloon side. Because of the enormous size of the complex, it acts like a monster or a UFO situated in the areas full of tiny urban fabrics. This kind of contrast changes the whole scenario of Mong Kok in everyone's perception.

When you are standing in the 5-storys podium area in Langham Place, the effect created by the buildings and the advertisements outside through the full-height glass wall is absolutely gigantic. It is partly because the interior, which is comprised of large columns, digital ceiling backdrop, and exceptionally long escalators, makes you feel like immersing in an alien atmosphere. When you are looking at the old buildings through the glazed windows, this visual contrast creates an unforgettable experience. This character of Langham Place actually tells us that it is founded by the difference between new and old. Thanks to the advanced technology nowadays, this differentiation will soon get disappeared. The unique character of this complex will gradually fade out.



View of Podium at nighttime



View of Podium at daytime

**Why don't we choose the character of Langham Place**

**by retaining the existing culture and character of Mong Kok?**

**but not...**

**by planting something absolute isolated with the surrounding?**

reflection

In an **URBAN RENEWAL** point of view, the **REPLACEMENT BY COMPLETE DEMOLITION** is not a good act. **MAINTAINING THE ORIGINAL CHARACTERISTICS** of the architectural gesture and district network should be the **FOCAL POINT**.



CATTLE DEPOT

FABRIN

FABRIN



MAISON ROUGE

LA FRICHE  
LA BELLE DE MAI

## Location

La Belle de Mai, Marseille, France

## Type

Transformation from wasteland into art and cultural district

## Supporting organization

Government

## Historical Background

International Conference of Reuse of space

Marseille which is located near the Mediterranean Sea is France's largest sea port with pleasant growth of industrial development. The entire city possesses a mixed and diversified culture. At the end of the 1980s, France was facing an crisis of economic slump which resulted in restructure or complete closure of various property companies. About 600 to 700 hectares of areas were disposed at that time. It also led to many social problems, e.g. illegal invasion of lands, crimes, etc. In 1990, the cultural officer of Marseilles government, Christian Poltevin invited troupes to station wasteland to organize art events, by attracting crowds as a way to initiate the thought of the reuse of wasteland. "Système Friche Theater" was then established in 1992. Artists were invited to work together closely. It created the possibility of the wasteland as the venue for performances and opportunities for interaction with the audience. Also, it promoted cross-national art collaboration and exchange. La Friche is now well known for its alternative cultural development.

The area of La Friche la Belle de Ma is about 12 hectares which consists of three blocks. The first and second blocks are mixed-use and independent buildings. The third block is located on the next street, including a 5-storey building, parking and storage areas. The areas is about 60,000m<sup>2</sup>.



Restoration of the existing space

district

[La Friche la Belle de Mai - France]

community

architecture

district

case studies

district

8





Original location of medical factory



Entrance of the third block

### Importance

After the closure of medicine factories, this area became a dead district especially at the nighttime. But after the transformation process supported by the government, the area becomes significant in the art and cultural aspect to the whole city, even the country.

The sustainability of the reuse of space is particularly important. There are several characteristics applied in this area.

1. Strengthening the public participation. It can improve the relationship between artists and audience so as to help them understand the concept behind. Even through verbal discussion, the works can be more promising to the general public.
2. Many of the organizations in the district focus on production. They serve as a bridge between the creativity and the market in order to help the independent artists to enter the market. Those artists would find it easier to sustain under this kind of protection.
3. Radio, newspaper and technological parties stationed in the areas are also beneficial in district promotion and upgrading.

### Location

To Kwa Wan, Kowloon, Hong Kong

### Type

Transformation from cattle depot into  
art and cultural village

### Supporting organization

Government and private organizations

### Historical Background

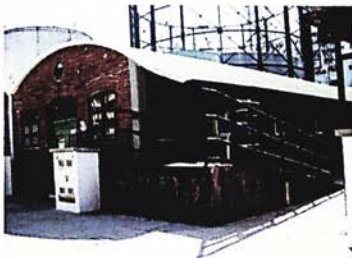
At the very beginning, the emergence of "Oil Street" echoed the practice in US and Europe concerning the recycled usage of abandoned premises for cultural purpose. The success of SoHo, New York, demonstrated the value of old factories and commercial buildings. Apart from the cheap rent, the off-centered location as a statement also is also attraction to the art community. Artist Commune, Z+, and 1aspace were among the 30 art groups and artists in the community-driven art village.

Oil Street returned to the real estates after one year, as it was too expensive for artists. The tenants of Oil Street managed to negotiated with the government for a re-settlement plan in the former Cattle Depot (slaughter house). The 90-year old preserved building cluster was renovated by the government and rented to the artists.

The Depot currently houses approximately 20 artists' studios and event spaces, notably 1aspace, Videotage, Artist Commune and Zuni. The Cattle Depot offers a particular cadre for local and overseas visual artists to set up exhibitions, conferences and video art festivals in Hong Kong.



Internal view of Cattle Depot



Internal view of Cattle Depot

building

[Cattle Depot - Hong Kong]



### Importance

1. The process of movement of artists from Oil Street to Cattle Depot under government support is unusual in Hong Kong. Also, the government fully supported the renovation of the areas and rented to the artists at a very low price. This reflects the importance of art and cultural activities in the vision of government.
2. It is the first art village in Hong Kong formed by different art and cultural groups. They are independent groups but accumulate in the same area for the same purpose. It does mark a new dimension regarding the art and cultural development in the territory.
3. This project of revitalization of old buildings into other meaningful use is a good example compared to the current projects under the Urban Renewal Authority.



Conference in Cattle Depot

building

[Cattle Depot - Hong Kong]

## Location

Aberdeen, Hong Kong

## Type

Transformation from warehouse into youth center

## Supporting organization

Government

## Historical Background

Warehouse is housed in what was once Aberdeen's Police Station, which was built in 1891 and accompanied by three other red-bricked buildings. The police station was removed in 1969 to the present location, and it was once turned to be the Marine Police Training School. With Hong Kong Government's ardent support, Warehouse was able to call the site its home in 1995. Antiquities and Monuments Office has classified Warehouse as a protected heritage building to reflect its significant historical value.

Warehouse was founded in 1992 by the late Professor Frank White who, at that time, was teaching at the University of Hong Kong. He observed many Hong Kong's youngsters lacked purpose in life and space to develop healthy hobbies, and ended up loitering the streets after school. Some even addicted to alcohol and abused drugs. Determined to find a safe place for youth to develop healthily and holistically, Professor White and his like-minded associates championed the need for Warehouse Teenage Club.

Warehouse strives to remain the second home for youngsters to develop their creativity and multiple talents through meaningful, innovative, and effectual activities. Warehouse hopes to broaden their horizon, increase their learning, and cultivate youngsters who not only treasures life, but also respects others, and confident and reliable to contribute actively to society.



Exterior view of Warehouse



Former of Warehouse - Aberdeen Police Station

building

[Warehouse - Hong Kong]



### Importance

1. This transformation from old building into purely art and cultural use is rare in Hong Kong. This successful case supported by the government is worth to notice.
2. There are many activities and classes provided by the teenage club including hip-hop dance, breakdance, graffiti, etc., which is close to a small hip-hop community.



Graffiti crew - PDW



Hip-hop dance crew - Folkie TroopZ



Breakdance crew - Banana

[Warehouse - Hong Kong]

### Location

Altona, Hamburg, Germany

### Type

Transformation from factory into  
art and cultural use

### Supporting organization

Government & private organizations

### Historical Background

"Fabrik" is located in Altona district, one of the busiest commercial centers in Hamburg. This transformation of reused space is one of the pioneer cases in Germany.

Originally "Fabrik" was a machinery factory operated for more than 150 years. In 1971, it was discovered that the original use had been changed into various musical uses, like rock, pop concerts. However, the factory was burned out in 1977 as the whole interior was made of logs. After a long debate and discussion among the city, the government agreed to rebuild the factory the same as before. The factory was a three-storey building, with large central atrium areas surrounded by corridors. Reinforced concrete was used as the main structural elements with the internal space made of logs. The atrium space with stage and professional lighting and sound equipments was mainly used for concerts. The first and second floor hallways were the places of restaurants that provided catering services. The third floor was the management office.



Exterior view of FABRIK



Exterior view of FABRIK

building

[FABRIK - Germany]

ARCHITECTURE

building

case studies

building

72



## Importance

"FABRIK" is operated very successfully by the private sectors, not only does the factory become well known as a pop music place around Hamburg, but it also draws public's attention on the re-use of old industrial buildings to cultural uses.

There are several points for the success of this case:

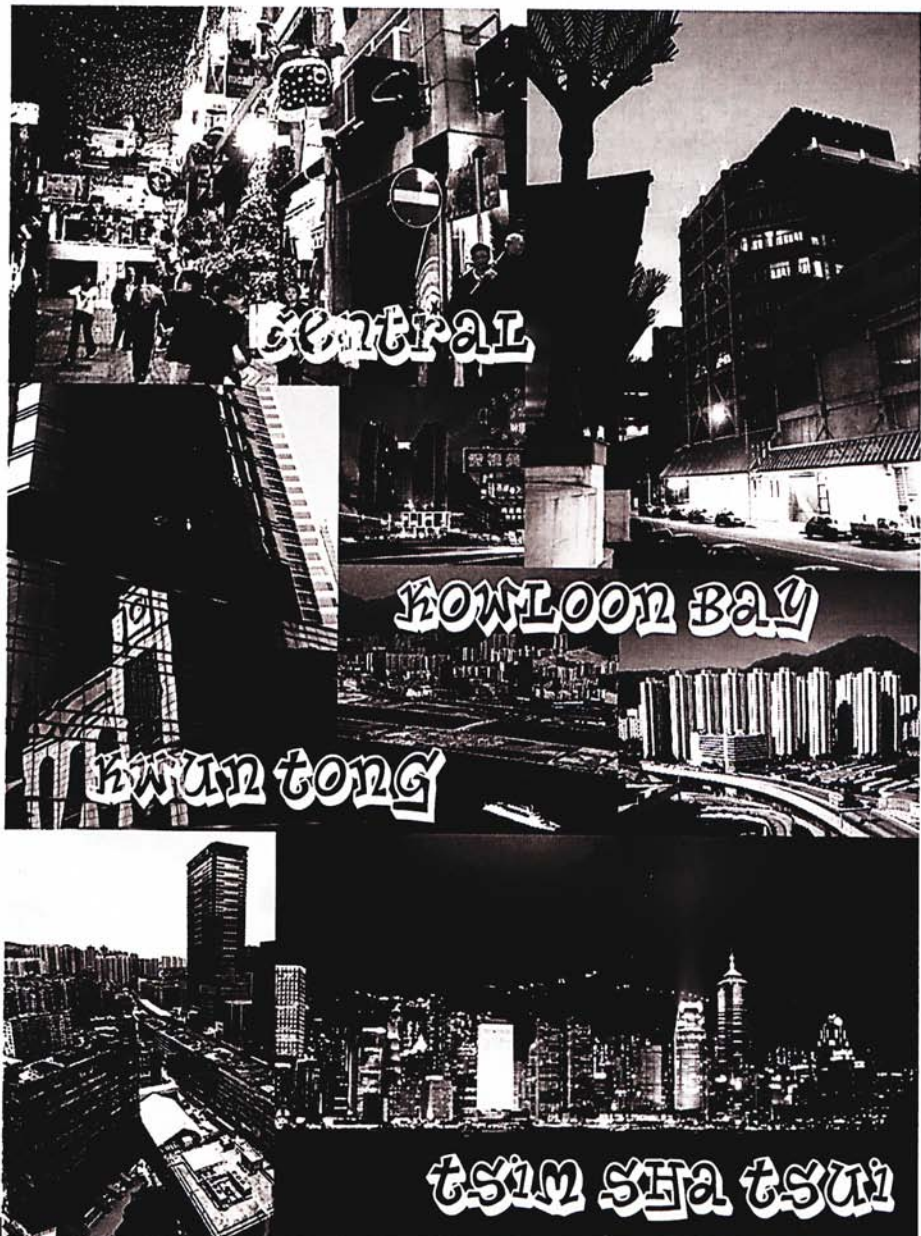
1. Thanks to the presence of restaurants and well-equipped stage, the factory has accommodated a great variety of performances. With performances as well as rental income, three-quarters of the operating expenses can be maintained, while 25% of the expenses rely on the governmental grants.
2. The factory is fully used at day and night. During the day, it is a community cultural center for children and adolescents, with free painting, pottery, photography, computer art courses, after-school counseling, and community service activities.
3. Political forums and speeches are held in the evening and flea markets sometimes appear in the holidays. This kind of full use of space, combining contemporary / avant-garde / pop music and community service, is worth to notice.



Interior view of FABRIK

building

[FABRIK - Germany]





# **Potential sites**

Kwun Tong / Kowloon Bay / Central / Tsim Sha Tsui

	Kwun Tong	Kowloon Bay	Central	Tsim Sha Tsui
types of areas	industrial	industrial	historical + cultural + commercial	cultural + commercial
relevant demographic condition	bands artists	nil	DJs/MCs party-goers	bands dancers graffiti artists DJs/MCs party-goers
main transportation	MTR	MTR	MTR	MTR KCR
supporting facilities	shopping malls parks	shopping malls parks	disco/bars Fringe Club	bars Cultural Center
nearby future development	Kwun Tong Kai Tak	Kwun Tong Kai Tak	Police Station	nil
marketing value	low	low	high	high

general comparison

potential sites investigation

ALPHABETICALLY

ALPHABETICALLY

general comparison

### Location

Industrial areas  
(bounded by MTR station, waterfront and main nullah  
near Laguna City)

### Pros

Easy accessibility to MTR station  
Transformation of industrial use to other uses  
Emergence of band rooms and artists' studios  
Low marketing value  
Future redevelopment of Kai Tak and Kwun Tong  
Local request to increase flow of people to waterfront



View of Hoi Yuen Road

### Cons

Absence of night-life activities  
Few hip-hop people



Scale: 1:10,000

Kwun Tong



### Location

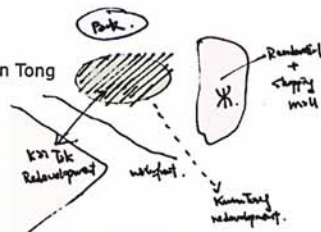
Industrial areas  
(bounded by Telford Gardens, Kai Fuk Road and Kai Cheung Road)

### Pros

Easy accessibility to MTR Station  
Possession of residential buildings  
Possession of parks  
Possession of shopping malls  
Future redevelopment of Kai Tak and Kwun Tong

### Cons

Absence of night-life activities  
Absence of hip-hop people



Scale: 1:10,000

Kowloon Bay

### Location

Central Police Station Compound and Victoria Prison



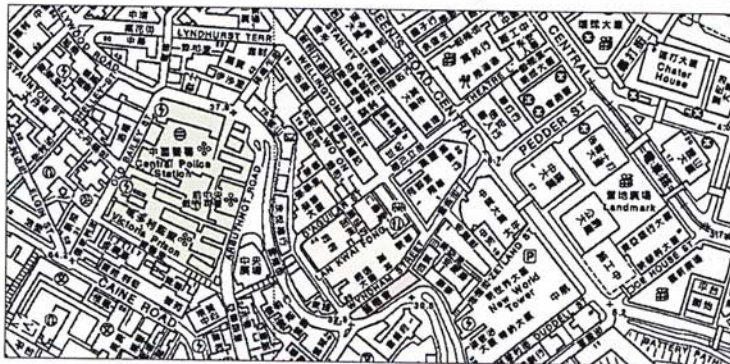
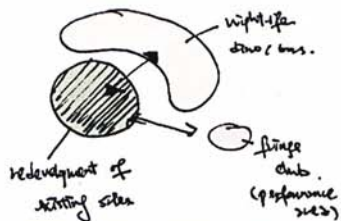
Central Police Station

### Pros

- Easy accessibility to MTR station
- Presence of performance and exhibition area – Fringe Club
- Possession of high-life activities
- Possession of disco and bars
- Possession of hip-hop people

### Cons

- Extremely high marketing value
- Conflict to preservation of police station and prison
- Confined areas



Scale: 1:5,000

Central

### Location

Area around Chatham Road South  
near Mody Road and Minden Avenue

### Pros

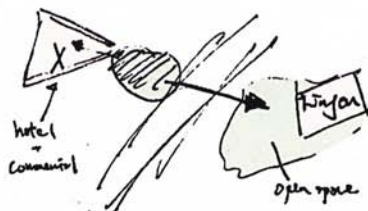
- Easy accessibility to MTR and KCR stations
- Presence of performance area – Hong Kong Cultural Center
- Presence of exhibition area – Hong Kong Museum of Art
- Possession of dance studios
- Possession of high-life activities
- Possession of disco and bars
- Possession of hip-hop people



Hong Kong Cultural Center

### Cons

- Extremely high marketing value
- Difficulty in altering the existing condition



Scale: 1:5,000

Tsim Sha Tsui

potential sites investigation

Tsim Sha Tsui



ARCHITECTURE





General



transport



Flow  
analysis



BUILDING USE



Program



**Not much people** passed along King Yip Street around 11:00am in working days.

01



**Unpleasant nullah** nearby is present between Laguna City and industrial area.

02



**Redevelopment projects** (tower type) are undergoing and nearly to completion.

03



Lots of **transportation firms** (lorries and goods) locate on the one side of the Wing Yip Street and **Sewage Treatment Works** locates on the other side.

04



Unpleasant end of Wing Yip Street is present, e.g. **abandoned area** under flyover, small abandoned green area for carpark, dark & smelly.

05



**Low flow of people** around the ferry pier and nearby waterfront area.

06



general

[site]



**Low flow of people** and unnecessary canopies are present around the **bus stop**.

07



**Design possibilities** can be proposed under the flyover using **existing decking**.

08



Interesting layout of **driving center** with 2 levels of decking.

09



**No people** in the small **waterfront park**.

10



**Large abandoned area** under the flyover along between **cargo working area** and **Hoi Bun Road**.

11



**Hoi Yuen Road** is the **busiest street** in the industrial area, esp. in the lunch-time around 12:30pm.

12



general

[site]



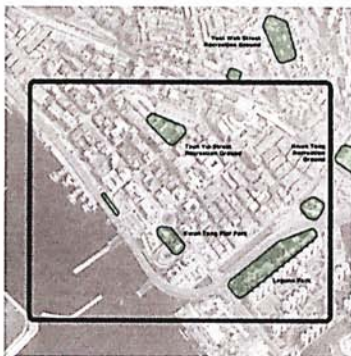
Transportation hub



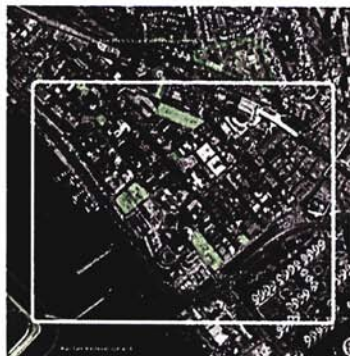
Land use



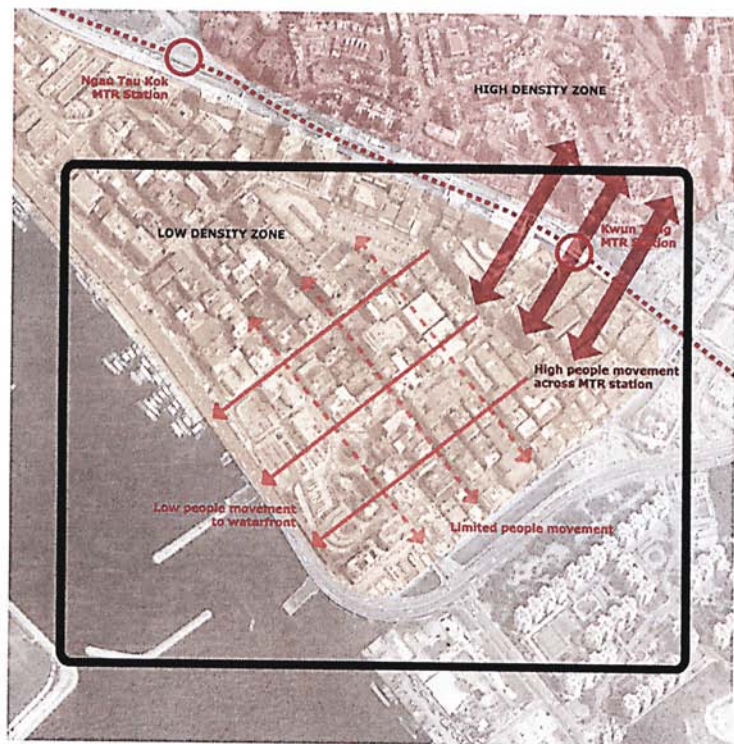
| aerial photo of Kwun Tong |



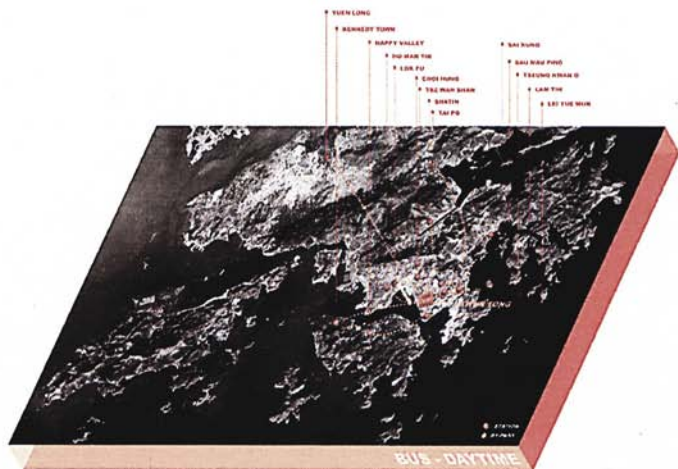
Green space



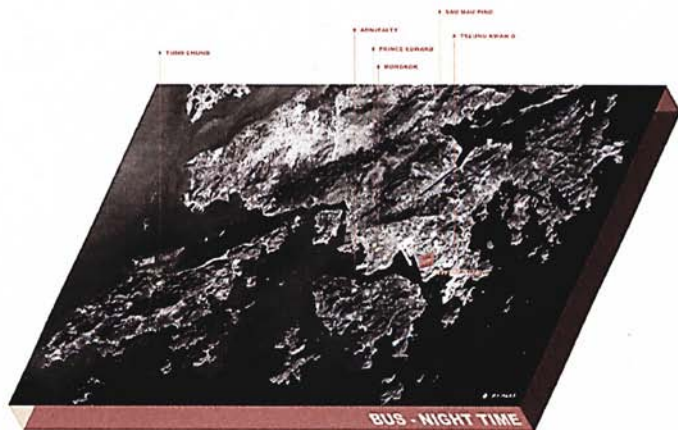
Future redevelopment



MTR Station serves as a boundary to virtually separate the city into two distinct parts. One is the industrial and commercial area linking to the waterfront (low density zone). The other is the residential and community area, in which the main future redevelopment project will take place, i.e. Yue Man Square (high density zone). The pedestrian flow patterns in these two areas are completely different. The industrial and commercial area is alive only in normal working period. It is like a ghost city during the night time and weekend. One the contrary, the other area has a more stable flow of people, which can be regarded as the heart of Kwun Tong

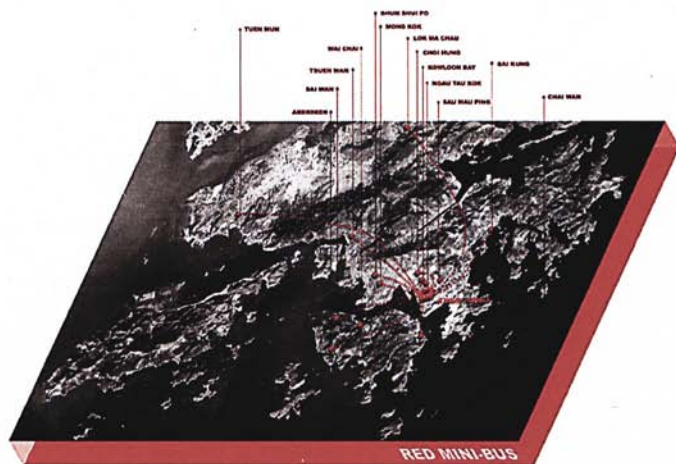


During daytime, Kwun Tong is highly accessible by lots of buses around Hong Kong. Not a few buses terminated in Kwun Tong

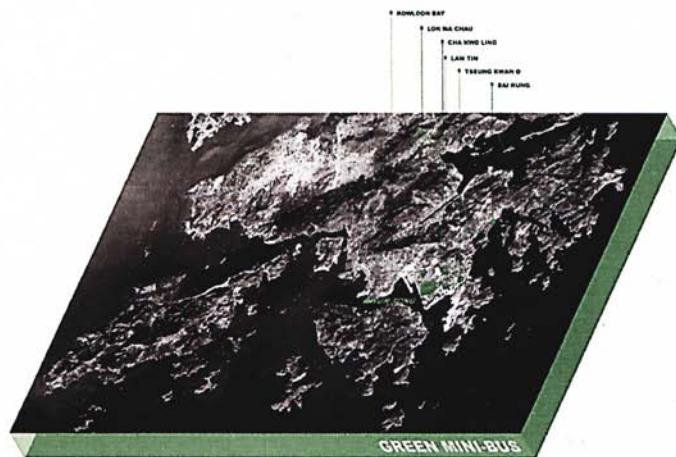


During night time, Kwun Tong is accessible by a few buses by-passed.





Many red mini-buses terminate in Kwun Tong. Most of them operate from day to night.



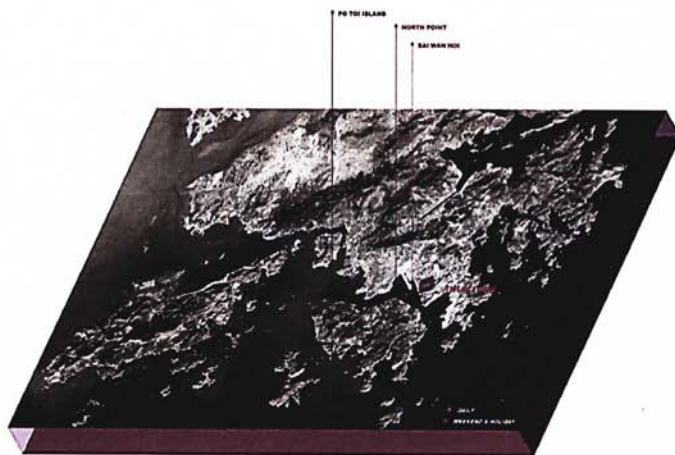
Few green mini-buses terminate in Kwun Tong. However, most of them operate only in daytime.

transport

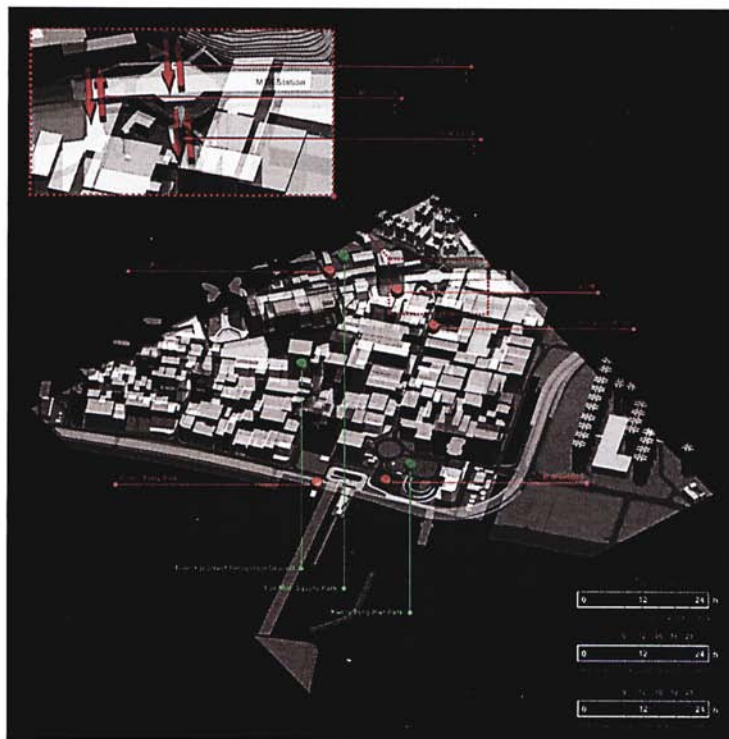
[mini-bus]



Kwun Tong Public Ferry Pier



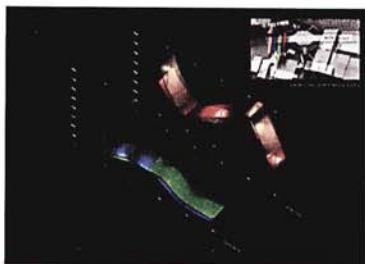
Regular ferries travel to Sai Wan Hoi and North Point everyday.  
The ferry to Po Toi Island only operates in weekend and holiday.



Series of site measurement of pedestrian flow were carried out both on weekday and weekend. Each day is divided into 5 time periods, i.e. 9:00, 12:00, 15:00, 18:00, 21:00.

- 1/ Pedestrian flow at various exits of Kwun Tong MTR Station at various times
- 2/ Pedestrian flow at various spots indicating different age groups at various times
- 3/ Pedestrian flow at green spaces indicating different age groups at various times

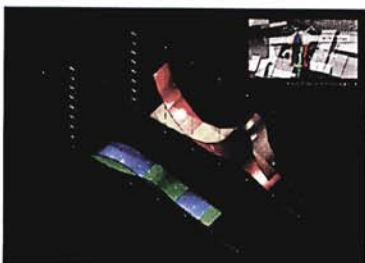




### MTR station exit A

Peak hours:

- Direction to Yue Man Square  
/weekday: 09:00, 18:00  
/weekend: 12:00, 15:00
- Direction to APM  
/weekday: 09:00, 18:00  
/weekend: 12:00, 15:00



### MTR station exit B

Peak hours:

- Direction to MTR  
/weekday: 18:00  
/weekend: 09:00, 12:00, 15:00
- Direction to Hoi Yuen Road  
/weekday: 09:00  
/weekend: 09:00, 12:00, 15:00



### MTR station exit C

Peak hours:

- Direction to MTR  
/weekday: 18:00  
/weekend: no specific times
- Direction to Hoi Yuen Road  
/weekday: 09:00  
/weekend: no specific times

(lowest pedestrian flow)

**APM**

Peak hours:

- weekday  
/adult: 09:00, 18:00  
/adolescent: 09:00

- weekend  
/adolescent: 12:00, 15:00

(adult: weekday > weekend)  
(children & adolescent: weekend > weekday)

**Yue Man Square**

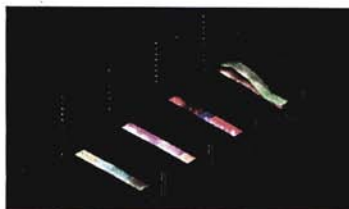
(adult: weekday > weekend)  
(children & adolescent: weekend > weekday)

**Hoi Yuen Road**

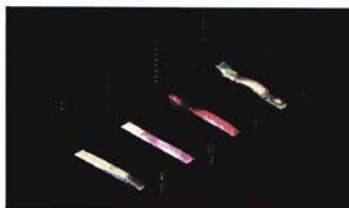
Peak hours:

- weekday  
/adult: 09:00, 18:00 (highest pedestrian flow)

overall pedestrian flow: weekday > weekend  
(mainly adult)

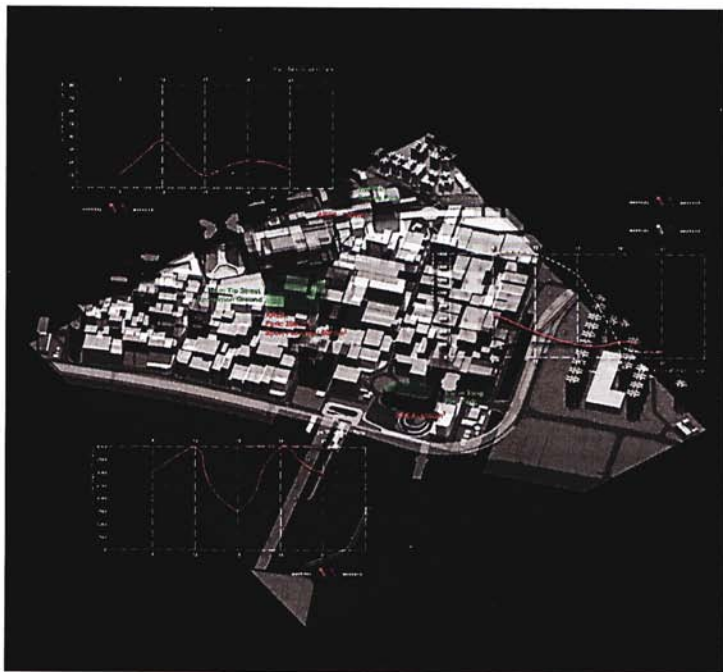
**Public ferry pier**

overall pedestrian flow: weekday > weekend  
(mainly adult & elderly)

**Bus station**

pedestrian flow analysis

[spot]



**Yue Man Square Park:**  
smallest area with lots of greenery, closely attached to local community

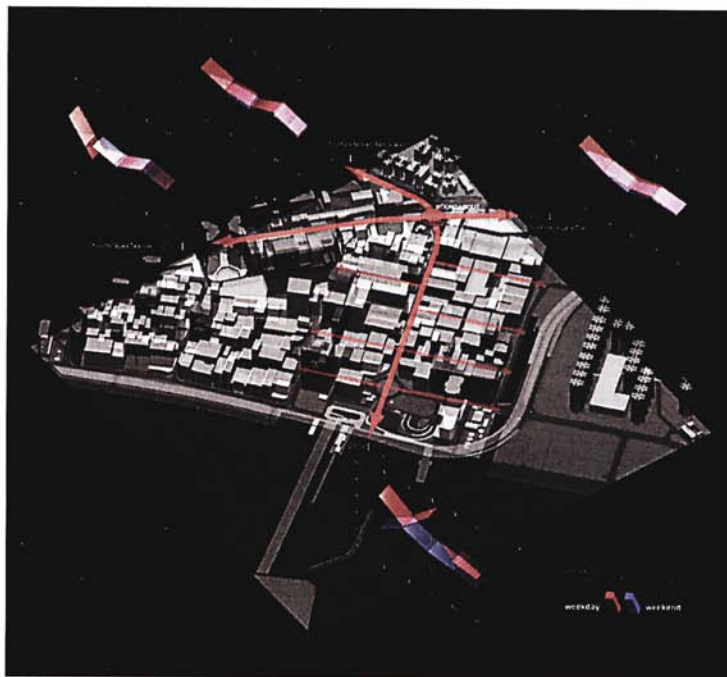
**Tsun Yip Street Recreation Ground:**  
including park, 1 basketball court and 2 soccer fields

**Kwun Tong Pier Park:**  
largest area with lots of greenery, attached to bus station

Highest pedestrian flow:  
Yue Man Square Park (weekday < weekend)

Lowest pedestrian flow:  
Kwun Tong Pier Park





Peak hours of weekday:

/on average: 09:00

/direction to Hoi Yuen Road: 09:00, 15:00  
(highest traffic flow to Hoi Yuen Road)

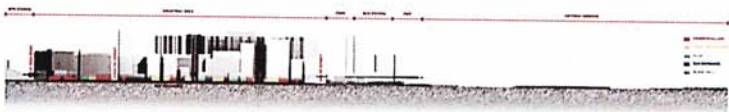
Overall traffic flow: weekday < weekend



north-west elevation at Hoi Yuen Road - ground floor program



distribution of the use of building in industrial and commercial area



south-east elevation at Hoi Yuen Road - ground floor program

building use analysis

Pedestrian Flow (MTR) - 5mins					
	09:00	12:00	15:00	18:00	21:00
<b>Exit C</b>					
To Yue Man Square	75	53	54	128	48
To MTR	152	42	59	98	13
<b>Exit B</b>					
To MTR	108	147	204	675	201
To waterfront	594	201	127	178	49
<b>Exit A</b>					
To Yue Man Square	690	227	370	740	160
To APM	490	261	465	730	228

Pedestrian Flow (Spot) - 5mins					
	09:00	12:00	15:00	18:00	21:00
<b>APM</b>					
Children	4	6	11	21	15
Adolescent	75	89	82	115	135
Adult	586	212	221	626	223
Elderly	50	16	23	6	5
<b>Yue Man Square</b>					
Children	3	5	7	12	7
Adolescent	47	15	11	33	56
Adult	475	252	179	364	170
Elderly	53	36	20	16	16
<b>Hot Yuen Road</b>					
Children	0	1	2	3	2
Adolescent	15	1	14	10	21
Adult	530	271	143	470	103
Elderly	12	15	7	4	5
<b>Public Ferry Pier</b>					
Children	0	0	0	0	0
Adolescent	0	0	0	2	2
Adult	0	8	5	9	3
Elderly	5	10	8	1	2
<b>Bus Station</b>					
Children	0	0	0	0	0
Adolescent	3	0	0	0	0
Adult	75	32	28	35	6
Elderly	5	1	3	0	0

Traffic Flow (Roundabout) - 5mins					
	09:00	12:00	15:00	18:00	21:00
<b>To north</b>	64	50	47	60	39
<b>To south</b>	85	57	94	45	38
<b>To east</b>	75	58	54	62	55
<b>To west</b>	82	30	44	58	50

Park - incident					
	09:00	12:00	15:00	18:00	21:00
<b>Yue Man Square</b>	75	57	82	35	52
<b>Tsun Yip Street</b>	3+0	5+0	10+5	8+54	2+62
<b>Ferry Pier Square</b>	2	0	4	0	2

pedestrian & traffic flow data

[weekday]

pedestrian & traffic flow data

ARCHITECTURE

ARCHITECTURE

appendix

97



Pedestrian Flow (MTR) - Smins					
	09:00	12:00	15:00	18:00	21:00
<b>Exit C</b>					
To Yue Man Square	20	40	73	46	58
To MTR	72	63	48	64	35
<b>Exit B</b>					
To MTR	83	111	218	119	82
To waterfront	104	237	170	129	54
<b>Exit A</b>					
To Yue Man Square	111	215	320	190	190
To APM	65	310	280	130	160

Pedestrian Flow (Spot) - Smins					
	09:00	12:00	15:00	18:00	21:00
<b>APM</b>					
Children	5	35	39	11	19
Adolescent	24	141	171	79	144
Adult	78	228	339	236	135
Elderly	19	13	11	10	2
<b>Yue Man Square</b>					
Children	11	31	27	30	16
Adolescent	19	28	41	140	33
Adult	136	256	256	196	200
Elderly	29	28	28	17	15
<b>Hoi Yuen Road</b>					
Children	1	8	15	8	4
Adolescent	4	8	37	26	31
Adult	53	140	86	134	50
Elderly	19	16	9	7	1
<b>Public Ferry Pier</b>					
Children	0	0	1	0	0
Adolescent	0	2	3	3	0
Adult	3	6	9	3	1
Elderly	2	2	2	0	0
<b>Bus Station</b>					
Children	0	1	2	3	0
Adolescent	0	0	0	4	0
Adult	2	5	14	15	5
Elderly	0	2	4	2	4

Traffic Flow (Roundabout) - Smins					
	09:00	12:00	15:00	18:00	21:00
<b>To north</b>	34	42	41	55	44
<b>To south</b>	28	53	38	31	19
<b>To east</b>	49	56	45	57	53
<b>To west</b>	31	52	41	61	46

Park - Incident					
	09:00	12:00	15:00	18:00	21:00
<b>Yue Man Square</b>	97	86	68	44	22
<b>Tsun Yip Street</b>	3+52	5+29	2+30	0+36	0+35
<b>Ferry Pier Square</b>	10	2	0	0	0

pedestrian &amp; traffic flow data

[weekend]

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bibliography

END



THE CONGRUOUS PAIR: CULTURE AND ARCHITECTURE

rejuvenating the urban by hip-hop culture

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HIP HOP | ARCHITECTURE



Department of Architecture  
The Chinese University of Hong Kong

Master of Architecture  
2005-2007

RESEARCH REPORT 01

THE CONGRUOUS PAIR:  
CULTURE AND ARCHITECTURE  
*rejuvenating the urban  
by hip-hop culture*

Alan Cheung Kwok-lun  
Graduation: May 2007

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**Culture** is the way of life for an entire society.

**Architecture** is the basic need of human life.

Culture, as well as architecture, is a symbol of human civilization. Architecture should not solely provide function, but reflect culture as our bodies reflect our lives.

Hip-hop, originated in New York City in 1970s, is a kind of new cultural movement. Thanks to glowing popularity of this culture, it symbolizes globalization nowadays. The misconception of the violence in nature is fading out gradually. Combining the realm of dynamic hip-hop elements with the form, function, and design of architecture allows the emergence of new spatial definition and experience in architecture. In looking within a culture, a new architectural style can be developed that interweaves these dynamic properties and design.

As the city keeps undergoing enormous changes within a short period of time, not a few design and architecture become either outdated or not adaptable to be used. These phenomenon truly demonstrates the wrong pace and rhythm within the city. The emergence of urban revitalization concept is no doubt a solution to tackle this crucial moment. However, some of these kinds of "new old-architecture" are still under development or some of them are even worse than before. The main reason is the lack of communication with the real users and audience.



To regenerate a city in the form of "new old-architecture", not only does it formed by an individual building or architecture only, but it is the culture that needs to be changed or adapted to a new situation within a community. Therefore, hip-hop elements will be used as the experimental connector to architecture and culture in this ready-to-be revitalized inner-city environment.





By studying the **INTIMATE BUT LANGUISHING RELATIONSHIP** between **CULTURE AND ARCHITECTURE**, this thesis project uses **HIP-HOP CULTURE** as a **STARTING POINT** to investigate the **FUSION** of the two elements and the potential of **REJUVENATING A CITY** by cultural means.

community culture

architecture

statement

04



Definition

History

community culture ARCHITECTURE

05  
background of hip-hop culture





Old hip-hop people

Bronx, America

Hip-hop is a cultural movement that began among African American and Latino communities in the South Bronx in the late 1970s. Portions of the culture began spreading into the mainstream during the early 1980s; by the 1990s, hip-hop culture had spread all over the world. The movement is said to have begun with the work of DJ Kool Herc, though the word "Hip-Hop" is believed to have been first used in the song "Rapper's Delight" by The Sugarhill Gang.



The four main aspects, or "elements", of hip-hop culture are Emceeing/Rapping, Deejaying, graffiti, and breakdancing. Most consider knowledge, or "droppin' science," as the fifth element, while others consider beatboxing instead. Others might add political activism, hip-hop fashion, hip-hop slang, double dutching (an urban form of rope skipping), or other elements as important facets of hip-hop. In mainstream spheres, the term "hip-hop" typically refers only to hip-hop music (or rap music), the music produced by the emceeing/raping and deejaying aspects of hip hop culture.

Originating from socially marginalized groups, the hip-hop culture is spontaneously nonconformist in relation to the western system of values and esthetics.

definition



.....also known as breaking, b-boying, or B-girling by its practitioners and followers, is a dynamic style of dance. The term "B-boy" originates from the dancers at DJ Kool Herc's parties, who saved their best dance moves for the break section of the song, getting in front of the audience to dance in a distinctive, frenetic style.

B-boying is one of the major elements of hip hop culture, commonly associated with, but distinct from, "popping," "locking," "hitting," "ticking," "boogaloo," and other funk styles that evolved independently during the late 1960's in California. It was common during the 1980s to see a group of people with a radio on a playground, basketball court, or sidewalk performing a breakdancing show for a large audience.

Breaking began to take form in the South Bronx alongside the other elements of hip hop. A "burn" is when you humiliate your opponent. The name of the first B-Boy crew was The Zulu Kings.

"Hip-hop" as a form of dance is becoming more popular. Hip hop dance comes from breakdancing, but does not consist wholly of breakdancing moves. Unlike most other forms of dance, which are often at least moderately structured, hip hop dance has few (if any) limitations on positions or steps.



DJ Kool Herc



Typical breakdancing scene (During "Battle")



Popping

Locking

Breaking

.....an age old practice, graffiti holds special significance as one of the elements of hip hop culture. Graffiti as an urban art form has existed since at least the 1950s, but began developing in earnest in the late 1960s, and flourished during the 1970s.

Graffiti in hip hop began as a way of "tagging" for one's crew/gang, and developed during the 1970s on the subways of New York, and later expanded to the city walls themselves. This movement from trains to walls was encouraged by the efforts of New York's Metropolitan Transportation Authority to eradicate graffiti on their property (the M.T.A. officially declared the transit graffiti-free in 1989).



Subway graffiti art by Martha Cooper & Henry Chalfant

The first forms of subway graffiti were quick spray-painted or marker signatures ("tags"), which quickly evolved into large elaborate calligraphy, complete with color effects, shading, and more. As time went by, graffiti artistically developed and began to greatly define the aesthetic of urban areas.

Graffiti has long been villain zed by those in authority, although very little graffiti has anything to do with gangs, violence and drugs. In most jurisdictions, creating graffiti art on public property without permission is a criminal offense punishable by fines and incarceration.



Graffiti in Berlin Wall



Graffiti in Barcelona



Graffiti exhibition in Melbourne

.....(also referred to as rap or rap music) is a style of popular music which came into existence in roughly the mid '70s but became a large part of modern day pop culture in the late '80s. It consists of two main components: emceeing (rapping) and deejaying (audio mixing and scratching). In 2006, rap music was the second-most popular form of music in the United States after classical music.

Typically, hip hop music consists of one or more rappers who tell semi-autobiographic tales, often relating to a fictionalized counterpart, in an intensely rhythmic lyrical form making abundant use of techniques like assonance, alliteration, and rhyme. The rapper is accompanied by an instrumental track, usually referred to as a "beat", performed by a DJ, created by a producer, or one or more instrumentalists. This beat is often created using a sample of the percussion break of another song, usually a funk or soul recording. In addition to the beat other sounds are often sampled, synthesized, or performed. Sometimes a track can be instrumental, as a showcase of the skills of the DJ or producer.

The early role of the MC was to introduce the DJ and the music and to keep the audience excited. MCs began by speaking between songs, giving exhortations to dance, greetings to audience members, jokes and anecdotes. Eventually this practice became more stylized and became known as rapping. By 1979 hip hop had become a commercially popular music genre and began to enter the American mainstream. In the 1990s, a form of hip hop called gangsta rap became a major part of American music, causing significant controversy over lyrics which were perceived as promoting violence, promiscuity, drug use and misogyny. Nevertheless, by the beginning of the 2000s, hip hop was a staple of popular music charts and was being performed in many styles across the world.



Rapping by hip-hop artist - Kanye West

Performance by famous DJ - Sasha



Robert Moses, an unelected New York City official, who exerted tyrannical control over the Big Apple's city planning in the 50's and 60's. One of Moses' pet projects was the Cross-Bronx Expressway. Built in the early 60's, it became Route One for white flight from the city to the Tony suburbs of Westchester County and Connecticut. In order to build this fifteen-mile stretch of road, several thousand people were displaced and large sections of The Bronx were leveled. This destroyed communities, necessitated the construction of ugly, modern housing developments and left large portions of The Bronx nothing but rubble and tenements.

With New York City bankrupt and beholden to the bond-holders who imposed austerity programmes on the city, The Bronx – with no incentive for civic pride – became a brutal place to live. Around 70's, the first generation of post-CBE children in The Bronx was the first group to try to piece together bits from this urban scrap heap. Like carrion crows and hunter-gatherers, they picked through the debris and created their own sense of community and found vehicles for self-expression from cultural ready-mades, throwaways and aerosol cans. This developed out daily entertainment with their inborn special talent – sense of beat and amazing sound, to release and express their emotion. It then grew to become a global culture which we witnessed as today's Hip-Hop culture.



Charlotte Street in the South Bronx, 1980  
(charlie Ahearn)



South Bronx, 1981 (Charlie Ahearn)



Bronx gang members, c. 1970  
(Stockphoto/Michael Abramson)

Gang violence and drug dealing rose up in New York and finally reached the Bronx which was turned into warring territories. Many people in these affected areas had tired of the drugs and violence though there were new laws to address these issues. In this unstable period of time, hip-hop culture rose out as a gang-dominated street culture. But the main features of hip-hop were still defined by the gangs, which were particularly territorialism and the tradition of battling. For example, DJs claimed specific territories as their own, and street gangs as crews guarded the DJs, their equipment, and their territories. What the DJs fought for were supremacy and territory. Also, graffiti and breakdancing were present in gang culture in the early stage. Graffiti was used as a way to identify the territories' ownership.



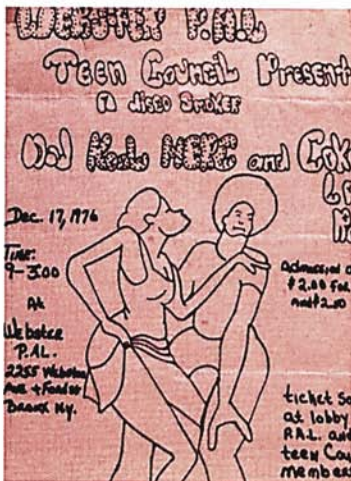
Beetle Bailey by Cliff 159, c. 1975 (Jack Stewart)

The world of pop music was rapidly changing during the early 70's with the help of radio stations. Gradually, some of the R&B groups like O'Jays, the Spinners were paving the way for the disco sound, changing the focus to clubs which resulted in the growing number of discotheques, in the Bronx as well. However, these kinds of discotheques mainly served for adults. For those young kids, they sometimes organized house parties or rented community centers. The story of hip-hop began here, with a young Jamaican DJ trying his hands at throwing parties.

An early Kool Herc and Coke La Rock party at the P.A.L.



Kool DJ Herc with DJ Tony Tone at the Estasy Garage, (Courtesy Angelo King)



In the disco scene, the action was on the floor, not the stage. The action in the Bronx was dominated by the b-boys, and the DJ's job was to keep the party going and periodically created the musical space for the b-boys to take over and did their things. At that time, DJ Kool Herc developed a new way of spinning records, i.e. alternating between the same sections of the song on two records on different turntables. It was what some of DJs said the evolution of hip-hop.

b-boy & DJ culture in the Bronx





Grand Wizard Theodore



Grandmaster Flash

In the summer of 1976, because of the bicentennial celebrations among the countries, disco played a dominant role over clubs. The DJs began to work out new techniques developed by Grandmaster Flash and Grand Wizard Theodore. In one DJ crew, one of the DJs would specialize in b-boy or break-beats while the other one would specialize in mixing records. It was the establishment of new DJ culture. Also, during this new culture, the "two turntables and a microphone" setup was emerged which led to the high involvement of MC voices. This new style of MC-ing appears that further draws the attention from the floor to the stage. The MCs begin to involve the whole audience in the party.

At this time, the gangs began to fade out which resulted in the decline of b-boy crew as well. But the DJ crews took over the situation in individually ruling the specific territories. Different groups developed new types of music in different parts of the Bronx.

rise of emceeing





Brathwaite's Soup Train was a hip graffiti homage to Andy Warhol (Martha Cooper)

To visualize the hip-hop culture in the Bronx, the painted subway cars throughout New York City was the main evidence. By the time "Rapper's Delight" came out, the city's subway art had become famous. But it did not have any influence towards the people outside the city. Or those people did not perceive any ideas what the scenario would be. This changed in the early 80's, as b-boying became a media phenomenon and filmmakers documented the music, art and dance of hip-hop culture.

By 1982 hip-hop had arrived in full force and was the hottest thing on the scene at hip clubs like the Roxy. There British expatriate Kool Laby Blue created a sensation booking DJs, MCs, graffiti writers, and b-boys in weekly celebrations of hip-hop culture. Soon a second generation of performers emerged. The crossover success of Run-DMC and L.L. Cool J ushered in a new sound and a new wave of performers, pushing the pioneers aside.



The Lincoln Center battle (Charlie Ahearn)



A young L.L. Cool J on the bill in early 1985

prevalence of hip-hop





Grandmaster Flash, Kool DJ Aj, Dj Baron, Kool DJ Herc, Grand Wizard Theodore, Easy AD, Tony Tone, and Kevie Kev at an EMP oral history shoot, Harlem, 1999 (Martha Cooper)

Hip-hop dominates global youth culture and had a pervasive influence on dance, fashion, and graphic design. If you ask most people who call themselves hip-hop fans to name an "old-school" performer, chances are they would name Run-DMC or L.L. Cool J. Many of the popular artists are still active and looking forward to another new wave. Their collective accomplishments do change our culture immeasurably, and their example of the will to create in the face of neglect and adversity is surely one of the most inspiring artistic legacies of the twentieth century.

hip-hop extension



HONG KONG'S FINEST

an interview with

**LMF**



17

hip-hop in Hong Kong

Building culture Architecture

end month summer 2002 cover story  
world and the culture | 1. 2002年夏季封面故事 | 世界和文化

**Observation**

**DJ TOMMY**  
UPDATED SOFTWARE 2.0

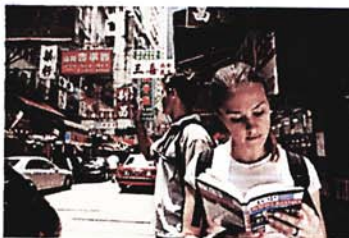
專業通曉

**History**

yesasia.com



**interview**



Foreigners reading Hong Kong travel guides in old city, Waichai

### Fleeting nature of Hong Kong

The fleeting nature of Hong Kong tastes is one the reason why the hip-hop scene doesn't have a chance to develop, as nothing has been happened to take a dominant role. Although Hong Kong used to be a British colony up until 1997, so it is considered to be a unique mix of eastern and western culture and should be more receptive towards other cultures. Actually, it is not the case.

### Lack of knowledge of Hong Kong music industry

Most of the Hong Kong people have no real access to hip-hop music on the radio or on TV. What the local people get familiar highly depends on advertisement and promotion. When it comes to Hong Kong music itself, there is simply one genre: Cantopop. There was a time where Cantopop was used to talk about social conditions, which was a good scenario like the trend of real hip-hop music. But later in the 90's, it mutated simply into one fake fluffy genre, all were related to "Love".



Album of old songs in Hong Kong



Edison Chen, famous artist in Hong Kong





2004 WildDayOut Performance in Hong Kong sponsored by San Miguel

### The growth of hip-hop music in youth culture

Hip-hop started as party music but it soon evolved to be a tool for the youth to speak on social, political and economic issues. A lot of the same things growing in Hong Kong with both party Cantorap stuff, but as well as socially conscious issues. There are a lot more Cantonese rappers coming out to spit their own rhymes.



One of the features of hip-hop fashion - "bling-bling" necklace

### Influx of hip-hop fashion

Lots of local magazines are trying to push hip-hop as the latest fashion, rather than a culture. There are a lot of Source, XXL, and Japanese hip-hop magazines lying around in typical hip-hop stores. Sometimes, people do not even know how to read the articles but only keep the magazines so they could look at the pictures to see what the latest fashion is. They just dressed that way like hip-hop because it was the newest and coolest style.

own observation

community culture

architecture

hip-hop in Hong Kong

own observation

19

DJ Tommy - 1st Champion of Hong Kong DMC DJ



DJ Tommy - 2nd In Technics World DJ Championship



establishment of Warehouse in Hong Kong



establishment of cantorap group - LMF



a hip-hop store ran by skate crew, BFD

establishment of Rico Choi Dance Studio

1990

1991

1992

1993

1994

1995

1996

1997

1998

1999

2000



1st hip-hop concert in Hong Kong by Beastie Boys

establishment of CEA crew by SYAN



establishment of cantorap group - The Jerks



establishment of breakdancing crew - SR



establishment of graffiti crew - FDC



graffiti teaching classes in Shatin IVE by FDC

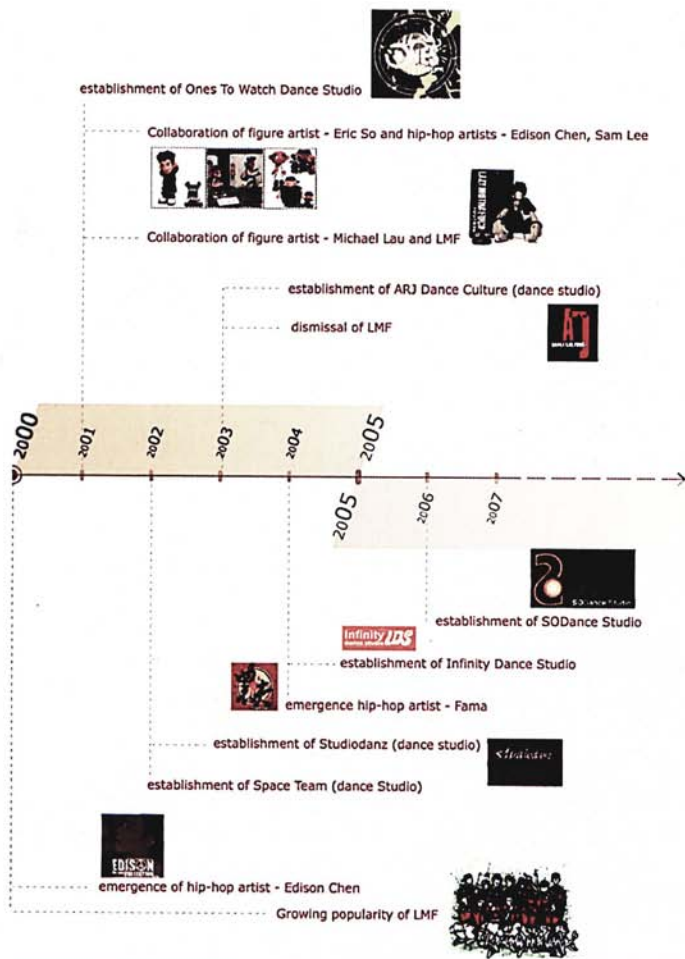


LazyMutha\*\*\*a + DJ Tommy Rave Party



establishment of Billy Chan Dance Concepts (dance studio)

history / 1990-2000



history /2000-now

Community Culture

Architecture

hip-hop in Hong Kong

history

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**Interviewee** SYAN (MCYan)  
**Date** 16 Oct 2006  
**Time** 17:45 - 19:15  
**Location** Interviewee's home & studio, Kwai Chung  
**Format** Discussion



### **Background**

He is one of the members of Lazy Muthafucka (LMF) which is a Cantonese hip-hop group in Hong Kong. The group, signed by Warner Music, was founded in 1993 and disbanded in 2003. He was one of the first to successfully take a tonal language like Cantonese and make it work in a rhyme scheme. He can even be symbolized as the figure of Cantonese rap in Hong Kong. Now he is pursuing his career following his own interests related to art and culture.

### **General views about hip-hop culture**

It is a culture that could happen in western countries, because of their ability to accommodate the diversified cultures. However, hip-hop culture could only be existed as a sub-culture or as a secondary culture, but not the mainstream one. This culture got developed in New York mainly because of poverty. But now, even in the born place, the actual meaning of this culture is gradually fading out and becoming a product of consumerism.

### **General hip-hop scenario in Hong Kong**

Hip-hop culture is not fully developed in Hong Kong yet. It is only a commercial product. Actually, there is no specific culture in Hong Kong. As Hong Kong is used to be a British colony for a long time, people learn to adopt a style which mixes both eastern and western culture. But most often, this kind of style is just an imitation, or "copy" and even "pirate". On the same token, hip-hop culture is what people pick up some of the elements and transform into products, which so-called hip-hop products. It is not the real cultural product derived from hip-hop.

The hindrance from the government is not that much, e.g. graffiti, dances. The only reason is the timidity of people that inhabits the growth of hip-hop. Also, many people who have deep interests in hip-hop do not want to express themselves. What they want is only the recognition among the small group. It is one of the pitfalls for the development of hip-hop culture.

### **Music - MC/DJ**

Take LMF as an example, it demonstrates another style of music in Hong Kong. It aims to provide choices for people to choose, but not try to override the mainstream. However, the music industry in Hong Kong is based on individual music companies, which always focus on the commercial value. So when LMF was once controlled by these companies, they were no longer free. It led to disbandment at the end.

Although hip-hop music mainly happens in disco or clubs nowadays, it follows the commercial trend. What DJs play is not their preference in hip-hop, but it is the interests of the people who pay and participate.

all-round

# Dance

It can happen anywhere, not only the specific locations in Tsim Sha Tsui. The concern of those dancers is only the availability of the open area.

# Graffiti

The popular graffiti areas could be found in Hong Kong are not located in a remote area, e.g. Austin Road in Tsim Sha Tsui, Mongkok KCR Station. And some graffiti could even be found in the waterfront of Chai Wan and the rooftops of some buildings in Mongkok. Although it is not a legal activity, graffiti artists are normally not brave enough to draw everywhere. Some of the artists do not aim to attract outsiders' attraction, but to keep practicing or working according to their style. Therefore, graffiti is unlikely to be found everywhere in Hong Kong.

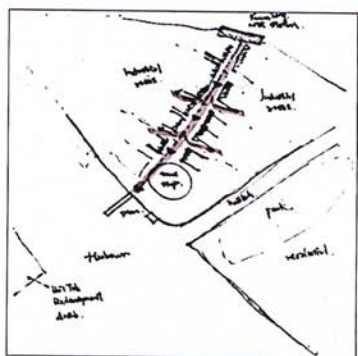
# Other emerging components

Although figure arts are once regarded as the by-product of hip-hop culture, it is not the appropriate description. There may be some hip-hop elements embedded in the figures, but it is only the artists' commercial product as a tool to earn money.

# Suggestions on architecture

The concept of "hardware" and "software" is important to the urban revitalization process regarding to hip-hop culture. "Hardware", i.e. the old city fabric, should be kept. "Software", i.e. the supporting facilities, should be improved to accommodate the changes.

In Kwun Tong, lots of band rooms and studios are already inserted quietly. But no one notices them. In order to revitalize the designated site area and bring people from MTR station to the waterfront, a footbridge can be directly connected from these two nodes. Around the same level of the footbridge, old buildings can be replaced by full-height glass with the changing use of spaces. The space can be band rooms, dance studios and graffiti workshops which create chances for pedestrians to visualize, but not to touch. The footbridge should be fully protected. In this urban revitalization process with the immersion of subculture, it can either be dangerous or not acceptable by normal citizens. And this isolation can help those artists to concentrate on what they do.



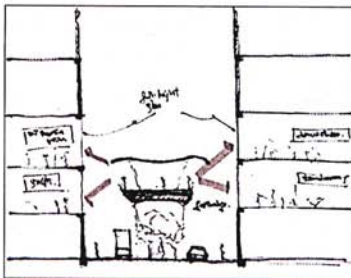
Sketch - footbridge linking MTR station & waterfront

**Suggestions on architecture (cont.)**

Also, during some specific periods of time, the roads could become pedestrianized and festival can take place. With all the performance happening behind the full-height glass and on the ground, it creates a sense of sub-cultural community. Also, four elements in hip-hop culture can be happened at the same time. DJs are responsible for the music side, with live MCs. Live hip-hop dancers perform in front and graffiti artists work at the back.

In the waterfront area, permanent architecture could be put, e.g. exhibition, performance areas, and small retail shops. It provides a chance for pedestrians to stop and see; and a chance for artists to express themselves and earn their living.

In this project, the period can be allocated before the start of the complete urban renewal process, and even before the beginning of Kai Tak redevelopment. This sub-culture could sustain within a short period of time, as an experiment or demonstration.



Sketch - section showing the relationship of foot-bridge and industrial buildings with full-height glass



all-round



**Interviewee** Ming  
**Date** 17 Oct 2006  
**Time** 18:15 - 19:15  
**Location** BCDC Dance Studio, Mong Kok  
**Format** Discussion



### Background

He graduated in City University of Hong Kong long time ago and was a member of the dancing society. At that time, he began to get in touch with dance, esp. hip-hop dance. As he was bored with his academic career, he joined some of the dance studios and became a commercial dancer. Now he is a tutor and choreographer in Billy Chan Dance Concepts (BCDC Dance Studio). Also, being a choreographer, he is active in teaching hip-hop dance in secondary schools and universities, and even participating in artists' performances. His dream is to see the growing popularity of hip-hop dance in Hong Kong. And he can teach and perform the real hip-hop dance.

### General views about hip-hop dance in Hong Kong

Hip-hop dance in Hong Kong can be regarded as a commercial practice. Because of the poor development in the past, it is difficult to find the real hip-hop dance here.

Actually, there is a gradual increment in the number of people learning hip-hop dance, which leads to the growth in the number of dance studios. But the proportion of dance learners is strange with average 70% of girls and 30% of boys. There was only one hip-hop dance studio (Rico Choi) five years ago, but now it comes to around five or six (Ones to Watch, BCDC, Infinity, Studiobanz...). Most of the dance studios located in Kowloon side, and the main target of these studios are secondary students. There is only one dance studio situated in Hong Kong Island. On the contrary, its main target is office ladies, rich women and international students.

More and more secondary schools have classes teaching hip-hop dance. Also, dance competitions are often held not only by the dance studios, but also by the universities or secondary schools.

### Problems of hip-hop dance in Hong Kong compared with Japan/Taiwan

#### *Artists being hip-hop dancers*

In Japan/Taiwan, many artists are familiar with real hip-hop dance. They are usually either choreographers or dancers. It results in the good development of hip-hop dance as the public or fans would generally accept it. Hip-hop dance can be performed as one of the commercial elements, which have its own marketing value.

In Hong Kong, nearly all artists are not good at hip-hop dance or even interested in it. Without the artists' promotion, it is not easy to gain support from the general public. Also, most of the dances in Hong Kong performed with the artists are commercial type, with few hip-hop elements mixed in it. To develop a trend of hip-hop dance through artists is an extremely difficult task in Hong Kong.

## Problems of hip-hop dance in Hong Kong compared with Japan/Taiwan (cont.)

### *Number of hip-hop dance learners*

In Japan/Taiwan, the number of hip-hop dance learners is enormous. For example, there are dance studios almost around each station of JR(山首線). Comparing in Hong Kong, although there is an increase in the number of hip-hop dance learners, the percentage to the overall population is still relatively very low. Therefore, the business of dance studios in Hong Kong is not easy.

### *Breakdancing culture*

In Japan/Taiwan, breakdancing is gradually developed into a special culture. It has its own market and groups of audience. But in Hong Kong, breakdancing is only a "fashion" in hip-hop culture. It was quite popular two or three years old. But now it seems this trend is fading out. People only choose what is fashionable to follow, not to understand what the real meaning is.

### *Support from outside*

In Japan, Taiwan or even Korea, there are many organizations supporting the growth of hip-hop dance. Government and some commercial organizations subsidized the development of this culture. To run a business of dance studios is easy.

In Hong Kong, the situation is different. There is only little support from the government or commercial organizations. On the other way, there is production house in dance studios specializing in artists' performance in order to earn money, e.g. Ones to Watch Dance Studio. Dance teaching is only part of the business, but they care most is only related to the participation in Hong Kong artists' shows. Also, Space Team was once a dance studio which has dance classes. Now its direction changes to fully commercial side. It is the popular trend of dance studios in Hong Kong.

### *Cooperation within dance studios*

In Japan/Taiwan, dance studios are very close with each other and annual performance is held. Tutors are normally freelancers, i.e. they can choose to teach in any dance studios. The atmosphere around studios is harmony.

In Hong Kong, dance studios are not cooperated with each other, which is a tradition. Tutors are bounded by contracts in individual dance studios. Most famous and talent tutors are difficult to teach outside their own studios. It results in shortage of good tutors outside which inhabits the development of hip-hop dance.

### *Suggestions on general aspect*

Government should promote hip-hop dance and its culture. By providing cheaper price of mirror rooms for practice is one of the means. And dance competition can be held with the participation of dance studios as referees or guests so as to draw the public's attention, with enough promotion and advertisements.

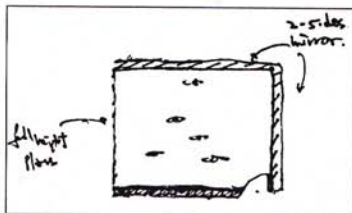
As government provide many hip-hop dance classes for the public, esp. in summer, they should notice the quality of the tutors. They can find some of the good teachers from the dance studios, instead of randomly finding one who is not specialized in teaching hip-hop dance.

## Suggestions on architecture

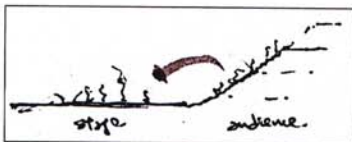
### Hip-hop dance

Two sides of mirrors are enough for a typical mirror room for practicing in order to reduce repetitive reflections. One side is open or transparent to public in order to draw passer-by's attention.

A rectangular stage is needed for indoor performance. Audience should be located on one side only for easy visualization of the dance patterns. Also, audience should be seated at a high level than the stage in order to see the whole dance performance in a clear way.



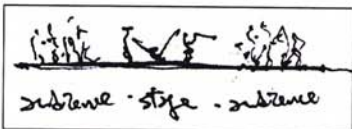
Sketch - mirror rooms with mirror on 2 sides only



Sketch - audience-dancer relationship in hip-hop dancing performance

### Breakdancing

Practicing and performing at the same place, normally in the way of "battle", which needs only a flat and open space. Audience is located around the group on the same level. Closer relationship exists between dancers and audience when compared with that of hip-hop dance.



Sketch - audience-dancer relationship in break-dancing performance

For both types of dance, canopy is needed for external performance in order to get rid of rain and sun.



dance



**Interviewee** Ken (KDG)  
**Date** 20 Oct 2006  
**Time** 17:45 – 18:45  
**Location** McCafe, New Town Plaza, Shatin  
**Format** Discussion



### Background

In his early years, he was a team leader of a skate team called "Frees". Besides skating, he aimed to do something on the street to arouse public's attention. In 1998, he met with SYAN for the first time. Influenced by him, he began to develop deep interest with graffiti. Later, he established a graffiti crew called "FDC", meaning "Fuck Da Police" or "For Da City". The most active time of the crew was around 1999 to 2002. Lots of graffiti were created in this period. Sometimes, the crew was invited to secondary school for teaching graffiti. Following the dismissal of "FDC", he established a legal company called "Dirty-panda" till now, mainly selling graffiti equipment. Its objective is to promote graffiti to different walks of people and let people know what the real meaning of graffiti is.

### General views about graffiti in Hong Kong

The first emergence of graffiti in Hong Kong was brought by some foreigners and international exchange students. In 1996, MCYan, who was the first local people to write graffiti, setup a crew called CEA. Starting from 1998, graffiti began to grow in Hong Kong, though most of the local citizens did not know what that was. At the peak time, there were about 50 to 80 people involving with graffiti works. Later, "FDC", other graffiti crews and graduates from Hong Kong Institute of Vocational Education (Shatin) appeared in the graffiti culture. Graffiti artists do not have a specific location to write. KCR Stations, public estates and many rural areas are their targets. For the content of graffiti, it most likely is the artists' nickname. They want to let people know what the text is, but do not let them know who they are. They are just hidden characters. Gradually, there are many graffiti classes taught in secondary schools and youth centers, e.g. Warehouse (蒲窩), Hang Out (蒲吧). More and more Hong Kong people began to know what graffiti is, though they still believe it is related to social misbehavior or juvenile delinquency.

### Problems of graffiti in Hong Kong

#### *Poor development and promotion*

In Hong Kong, many people do not know graffiti. They mostly believe it is an inappropriate act to the public facilities, and it is not something related to art. The main reason is poor development of graffiti in Hong Kong. Hong Kong is a tiny place which results in few spots for graffiti artists to do whatever they like. Although there are workshops organized in some secondary schools, it is normally in band 5 schools. Normally students cannot get access to this kind of culture easily under the mainstream education. Also, in America for example, the government setup legal walls for graffiti artists, some organizations will sponsor and invite graffiti artists to organize exhibitions and galleries, which are totally absent in Hong Kong.

## Problems of graffiti in Hong Kong (cont.)

### *Behavior of local graffiti artist*

Many younger generations of graffiti artists do not respect or even know the older generations. When they write on the wall, sometimes they ignore what is underneath. They just spray and cover the previous one on the wall. Unlike in America, famous graffiti artists are highly respected and well known. Their works are never removed or covered by anyone. People know how to respect their artworks. Therefore, Hong Kong graffiti artists easily get frustrated because of this misbehavior.

### *Knowledge of local graffiti artists*

The older generation of local graffiti artists is familiar with the culture of graffiti, its history and background. However, some younger graffiti artists simply ignore that. They rather concentrate on the outcome of the artwork, by imitation or own style. Some of them do not have a good basic skill, including choosing the correct type of equipment.

### **Suggestions on general aspect**

Government should promote graffiti in the way of another type of art in order to let the general public know what it is. It could organize classes either in schools or youth centers to allow more people to get familiar with graffiti, e.g. history, skills, etc. Also, it could provide more space for graffiti artists, e.g. public estates.

More organizations should take part in sponsoring the graffiti artists and their works. But it can only be achieved with the promotion of government.

### **Suggestions on architecture**

The location of graffiti areas cannot be situated in an internal environment. It is too hot and stuffy. In an external environment, it can also help to attract more attention. Also, higher flexibility in layout should be given to the artists to help them express their own characters. That means it is not a wall alone that should be provided.

An exhibition area of graffiti can be a possibility, but it may be too passive. The exhibits should happen overriding the choice of people. It can be happened along the main pathway or within the visual boundary of general flow of people.

### **Collaboration**

A future collaboration with Ken will be initiated in the design stage for the exhibition or graffiti artists' user areas. Agenda will be confirmed later.



**Interviewee** DJ Bong  
**Date** 28 Oct 2006  
**Time** 17:30 – 18:30  
**Location** Interviewee's studio, Kwun Tong  
**Format** Discussion



### **Background**

His first touch with DJ was around 2000 to 2001, when his friends agreed to start a band room together. At the beginning, he did not know anything about music. Through learning, he began to learn the technique of being a DJ. Later, he joined a band called "Incubus". With the real experience during performances for more than 1 year, he gradually became a real DJ. Now his crew is called "Sanskrit" and performed and worked closely with hip-hop groups regularly.

### **General history about DJ in Hong Kong**

The history of DJ could be claimed to be started from DJ Tommy when he became the DMC Hong Kong champion in 1991 and No. 2 in DMC World Championship in 1992. With his help on the promotion of DJ industry, Hong Kong DJs gradually became famous in Hong Kong and in the world. Then, after DJ Tommy, there were many local DJs appeared, e.g. DJ Galaxy, DJ Tingho, Lazyming, etc. The largest DJ teaching school in Hong Kong is called Color Production established in 2002.

There is DMC competition held annually around August in Hong Kong which is actually a place for young DJs to get famous. In Hong Kong, most of the DJs worked either in bands or in discos or clubs during performance. Most of them work in the type of freelance. Only some of the famous one can be called full-time DJs.

### **Problems of DJ industry in Hong Kong**

#### ***Small market size***

Only very few people know what is so called DJ in Hong Kong. Most of them are only youngsters, maybe only 0.5% youth actually the presence of DJs. Compared with foreign countries like America, the market size is indeed different. The population is much bigger which makes the business of DJ in a easier way. Also, in Japan, there is one street called "DJ street" that many DJs are worked and located around there. It gradually developed a special culture around that area that can sustain their living.

#### ***Control by local music industry***

The music industry in Hong Kong is controlled under several large music production companies. The gold label like Edison Chen, DJ Tommy under EEG is a good example demonstrating the influential power. Individual groups or DJs are facing difficulties to become famous or even be accepted by the general public. Many DJs are becoming "pop" based, but not purely in hip-hop direction like America DJs.



## Problems of DJ Industry in Hong Kong (cont.)

### Poor collaboration among DJs

DJs in Hong Kong seldom collaborate together. They even do not know each other except for some famous ones. Sometimes, they will work together only during performances invited by discos or clubs. There are rarely performances or shows organized by DJs themselves, unlike in Japan. It easily leads to poor development of DJ culture in Hong Kong.

### Location of band room

His band room is located in a typical flat in an industrial building in Kwun Tong. In 2004 when he moved into this flat (around 880 sq. ft.), the price was only \$4,100. But now, it rises up to \$5,500 because of the redevelopment process in Kwun Tong. In his area, there is a band room with wooden insulation for sound. Outside the band room is a studio area with full of computers, mixers, turn-tables for audio-mixing works.

### Suggestions on general aspects

Government should gain more knowledge about the hip-hop culture, not only DJ related issues. They should at least know what is going on around Hong Kong, otherwise there will be another embarrassing performance happened like the show in 2003.

To promote DJ culture, all DJs should cooperate together including the music industry. Just like the case of skateboarding, it becomes famous now. With the help of government, many skate parks are built in Hong Kong. It is a successful case that street culture can be incorporated with the local culture.



View of band room



View of working area



**Interviewee** Eric So (figure artist)  
**Date** 28 Oct 2006  
**Time** 14:00 - 15:45  
**Location** Interviewee's studio, Kwun Tong  
**Format** Discussion



### Background

He have lived, studied and worked in Hong Kong for more than 30 years. Before deciding to make toys, he worked in an advertising agency for some time. Because of the boring work, he began to do something to develop his own character. By starting to collect toys to retouching and repainting the existing toys, he decided to start from scratch to make his own toys around 1995 to 1996. There were famous series of toys, like Bruce Lee collection, Chow Yun Fat, LMF, etc. He is now one of the famous "action figure" artists in Hong Kong, even in Japan and in the world.

### General history about toys/figures in Hong Kong

Toy industry has a long history in Hong Kong. Starting from 50's and 60's, the economy in Hong Kong was booming. Plastic, textile, electronic industries were the dominant industries in Hong Kong. Although this business was a success at that time, the role Hong Kong played was only a producer following the instructions from others. There were not much creations or inventions in-between. Around 90's, industries began to move to mainland and this resulted in the decline of these kinds of light industries.

For the figures which are popular now, most of the designers were born in around 60's and 70's. They loved toys and did not get enough money to buy whatever they liked. Now, they become to actively participating in making toys or figures. They developed a trend or atmosphere about it. Actually, it is a memory in their childhood. There are some famous figure artists beside Eric So, like Michael Lau, Brothersfree, etc.

### Problems of figure industry in Hong Kong

#### *Local culture leading to poor development*

The culture in Hong Kong is temporal. People only like to follow what the trend or fashion is. Unlike in Japan, the market of art and cultural is huge which makes the business of artist in a rather easy way. People in Japan would accept a great variety of things compared to Hong Kong, somehow owing to their strong nationalism.

#### *Poor cooperation among artists*

"One cannot keep two male tigers in the same mountain." It is a traditional idiom in Chinese world. It inhibits the growth of any culture that could be developed in Hong Kong. But in Japan, the cooperation between artists is popular which makes everything easier like promotion.

## Problems of figure industry in Hong Kong (cont.)

### Poor support from government

Although the government has support to creative art industries, the application for funding is a complicated procedure. Even though one can get qualified, the government pays a lot of attention to one's brand name in terms of funding allocation. It is so called "bargaining power". It is difficult for a normal designer to get funding for organizing exhibition or other uses. It indirectly affects the development of the art and cultural activities.

### Lack of exhibition areas

Figure art requires exhibitions in order to arouse public awareness. Unfortunately, figure designers are difficult to apply for typical exhibition areas, e.g. Museum of Art, Cultural Center as the fee is extremely expensive. They then need to find somewhere else like shopping malls. Although these locations are much cheaper, the effect may not be applicable to the entire Hong Kong citizens. The feeling is just like a promotion but not an exhibition of mainstream.

### Location of studio

His studio is located in a typical flat in an industrial building in Kwun Tong. Before moving it, the flat was a warehouse which was then transformed into studio use. At the beginning, his studio was located in Tsim Sha Tsui in which the price for renting a flat is 30% more than that in Kwun Tong with 30% less floor area. As he does not concern the flow of people around the studio location, Kwun Tong is acceptable.

### Suggestions on architecture

The design of a typical exhibition area is simple. Four walls with lighting is already enough, as the flexibility should be high for designers to choose their own preferences. Normally, it should be internal area as security is the main concern if the exhibition is held outside. The figures or toys are easily to be damaged by normal people. High level of security should be provided.

For studio layout, window display in the studio for the figures is suitable in order to let people have a glimpse on it in a distance for promotional reason. Behind the window, studio or office can be setup to facilitate the use of space.



Views of studio



others



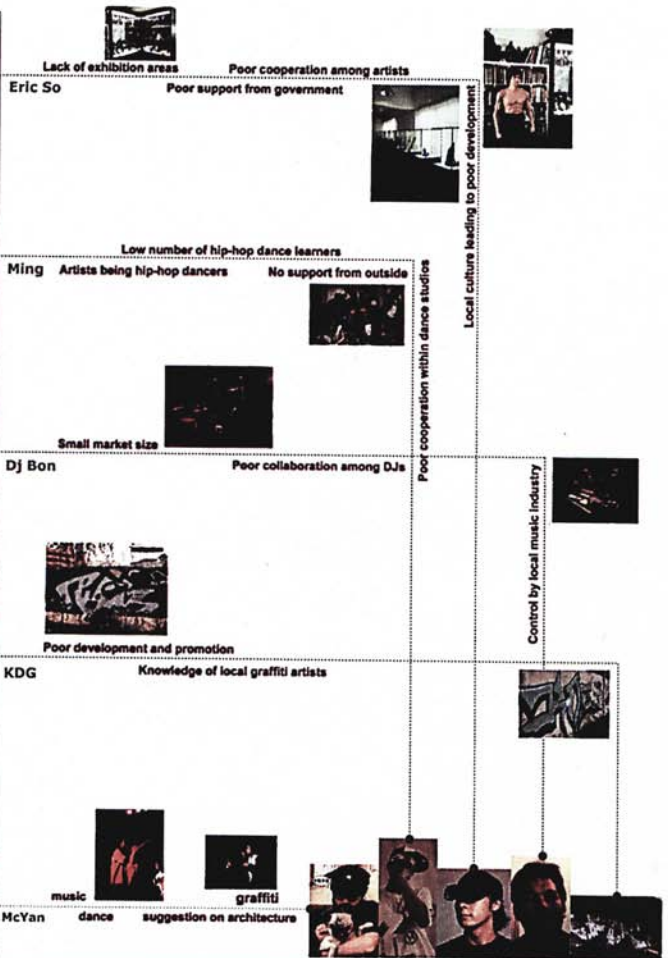
FIGURE

DANCE

MUSIC-DJ

GRAFFITI

ALL-ROUND



community culture

architecture

interview

summary

HC



stage  
Performance

Breandancing

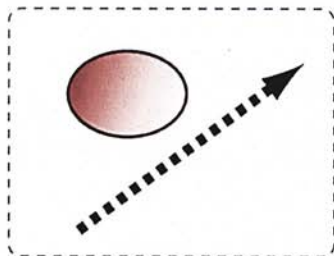
community culture architecture

performers-audience relationship

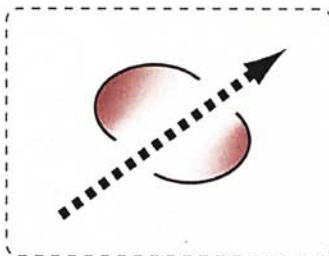
35

## Relationship of breakdancing space and public circulation

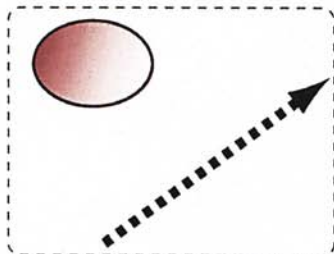
Based on observations and analysis, 4 relations of breakdancing space and public circulation are deduced and generated as 4 digrams:



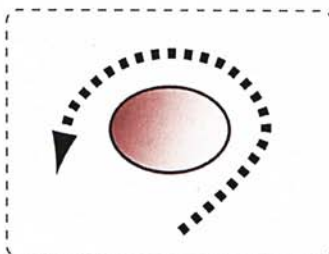
main public pathway  
**ADJACENT TO** dancing space



main public pathway  
**PASS THROUGH** dancing space



dancing space  
**DISTANT TO** main public pathway

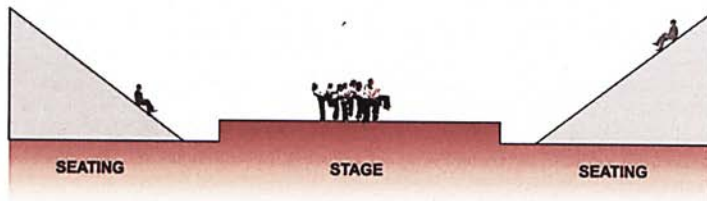


dancing space  
**ENCLOSED BY** main public pathway



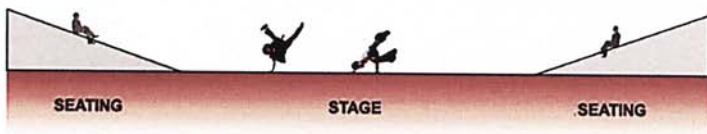
## Relationship of stage and audience seating

Based on research and analysis, 3 relations of stage performance and audience seating arrangement are deduced and generated as 3 diagrams:



### HIP-HOP DANCING PERFORMANCE

audience sits in a higher position for easy visualization of dance pattern.



### BREAKDANCING PERFORMANCE

audience sits in a lower position for closer views to the dancers and steps.



### TYPICAL CONCERT AND PERFORMANCE

the uppermost audience sits in an angle less than five degrees to the stage

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